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The New Amberola **GRAPHIC⁹⁵**

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Jan. 25, 1997
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The New Amberola Graphic

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Editor's Notes

There's no disputing that politics and religion can be two touchy subjects. There are those among our readers who feel very strongly that these topics don't belong in a hobby publication of this type. I regret the loss of any subscriber to this magazine solely because he or she doesn't agree with an editorial, although those who do write have been more in accord with them than not.

However, there are times when things simply need to be said regardless of the forum. And since these few inches are my space, I'll continue to say what needs to be said when the need arises.

In the meantime, I trust there's nothing controversial in wishing all our readers a joyous holiday season!

- M.F.B.

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(better!)

readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

A Lasting Impression

During the early decades of its life, the phonograph played a role in literary works of science fiction, mystery, romance, adventure, non-fiction, dime novels, magazine fiction, and all other forms of the printed word. But perhaps no work is as romantic and appealing as the story entitled "A Lasting Impression." While its author is unknown, it was printed in booklet form by The National Phonograph Co. in 1903 to introduce their current line of Edison Phonographs. We hope our readers share in the charm and enchantment of this little piece.

WELL, Bess, it's war," said Cloverly sadly, as she greeted him. "I have to go. That's all there is to it."

Elizabeth Janeway sighed. "Just when we are so happy," she said.

He put his hands tenderly on her shoulders and looked into her eyes. They were brave eyes and he was glad.

"We must both be plucky, little girl," he said. "It can't last long. We'll have 'em knocked into a cocked hat in no time. Then I'll come back and get out of the navy and we'll be married." He was trying to talk gaily.

"Have your orders come?" she asked. He braced himself to give her the bad news.

"Dearest," he said, "I'm afraid you'll be broken up;—they have. I start for San Francisco to-night, *en route* for Dewey's squadron."

"To-night!" she gasped. Tears came into her eyes. Then she straightened up and tried to smile.

"That's pretty short notice," she said. "I'm getting a foretaste of what it is to be a sailor's wife."

He put his arms around her. "Dear girl," he said, "you're so game. It won't be long. Then when I come home I'll get out of the navy and settle down to be a domestic pet for the rest of my days. But, Bess, I couldn't leave the navy *now*, you know."

"No," she answered. "There's only one thing to do—that's to go."

"There are *two* things to do," he answered. "I must go, but I must kiss you first. There are

3.
only three hours before train time, and I must lay up enough of the rations of affection to last throughout the cruise."

"I shall miss the kisses," she said; "but if I could only hear your voice now and then, it wouldn't be so hard."

"I shall miss the kisses, too," said Cloverly, "but I promise not to kiss the misses. The main thing is that I simply *must* hear you speak now and then, while I'm knocking about out there on the briny."

She sighed. "If we only could!"

"That's the point," he said. "We *can't*!"

"Nonsense. There's no long-distance 'phone to China."

"But there's the phonograph," he said, "and I have gotten one for each of us."

* * * * *

It's not exactly nice to pry on sweethearts when they say good-bye; besides, good-byes are sometimes long and of no especial interest to outsiders. Suffice it then to say that when Cloverly left the Janeway home one of his epaulettes was wet with woman's tears.

But Cloverly was happy in a kind of way, for in his hand he held a little package. It contained a living, breathing, love letter, not in formal ink on cold white paper, but spoken to him—every word of it—by Bessie Janeway. On the box she had written, "A little chat for the steamer."

When Cloverly reached San Francisco he sat beside his phonograph and talked through it to the girl in far-away New York. He told her of his trip thus far, and of his hopes, and of his thoughts—which were of her. Then he put the waxen cylinder in a little box and sent it to her.

The next day he resumed his journey, and as the steamer left the Golden Gate behind he sat in his state room with closed eyes, listening to Bess' "little conversation for the ship"; listening to her own voice; listening to *her*—the girl behind the phonograph.

Then he got out his own phonograph and adjusted it for a chat. Its silent companionship charmed him. He found himself growing brilliantly descriptive. It was so much easier to talk a letter than to *write* one. To the receptive waxen sheets he poured out amusing accounts of his fellow passengers and descriptions of the beautiful harbor, amply interspersed with rapturous assurance of everlasting love and devotion. He talked so industriously that when Hong Kong hove in sight he had five boxfuls of voice ready to mail to Bess. And then he began to count the days which must intervene before he could hear her answering voice.

The mail steamer from San Francisco arrived just as the squadron was weighing anchor for its famous voyage to Manila. There were two packages for him addressed in Elizabeth Janeway's characteristic handwriting. He hurried to his quarters, hastily untied the packages, and in two minutes was listening to Bess' lovely voice. It



The girl behind the phonograph

seemed as natural as though she were seated beside him. Bess was a merry girl. She talked nonsense by the yard, and it was just like her impulsive self to hear her begin:

"I've been sitting in front of this receiver for five minutes jockeying for a start. Can't think of where to begin, I have so much to tell you. To be frank, though, I am scared at the sound of my own voice when I contemplate the momentous effect it may have thousands of miles away. I have missed you dreadfully, Ned; the days have seemed 999 hours long. I've laid awake at night seeing you stretched out on deck with a cannon ball through your head. Delightful way to amuse myself, was it not? I've lost three pounds since you left. That's alarmed me. You know how I hate to be thin. I'm not going to miss you a bit any more. But, oh, Ned, dear, joking aside, I wish that you were here, here beside your Elizabeth. If it really comes to a battle, do get behind a turret when the firing commences. No, no; I don't

mean that. If you proved a coward it would be all up between us. Oh, you dear old goose, how my heart aches for you. And how I long to get you back. But I must say farewell. Does one have to conclude phonograph talks with 'yours everlastingly,' etc.? I guess not. You know it is the voice of Bess."

Communication No. 2 was short. It ran: "I have just received your San Francisco talk. We all enjoyed it so much. Parts of it I let the family hear. They were indignant because I did not let them hear it *all*. What do you think of that? I've locked the rolls up where the children cannot get them. Whenever I feel lonesome (which is pretty often) I just put one in the phonograph and listen to your dear bass voice. I have gotten back *one* of my lost pounds, so I have a pound more to love you with, and I do love you, dearest, and always will. Take care of yourself for my sake. I am longing for another voice message. How soon will it come? Must hurry now to send this off. Good-bye—good-bye."

"Dear little girl," Cloverly mused, "she does love me. I hope I'll be able to do something big if it comes to a fight, and she'll be proud of me."

Then he put the precious rolls carefully away, and hastened on deck and soon his "dear bass voice" was ringing out above the noise and confusion, shouting orders to the busy swarm of sailors who were preparing the *Olympia* for the trip which made her a national pet.

In another week the famous battle of Manila had been fought and won. Later Cloverly was detailed for duty on shore in charge of a detachment of marines. Then came weary days spent in digging ditches, building earthworks, battling with the fierce heat, and trying to rest during the little less hot hours of the night. Through it all Cloverly took far more care of his phonograph



En route for Dewey's Squadron



Tears came into her eyes

than he did of himself, and almost his only restful moments came when he confided to its waxen rolls tales of his daily life, his failures and successes, his curses of the climate and his imperishable, maddening longing to be once more with her, his Bess. Each outgoing mail took one of his messages, but day after day passed without any replies.

Other men were no more fortunate than he in receiving news from home. An epidemic of heartache broke out in camp caused by lost and delayed mails. Cloverly had had the disease for two weeks and, in combination with the heat, it completely knocked him out. He was taking a siesta in his tent late one afternoon when the cry of "mail" rang through the camp. He had been disappointed many times, but "hope sprang eternal." And this time "hope" was rewarded. There was a package for him, and the little roll in the tin box bore the apropos phrase: "A bracer from Bess." And a "bracer" it proved, and more than that, for it saved his life. The contents were largely of the character which Bess during one of their dear bygone seances had called "soft," but Cloverly's blood surged through his veins as he listened to her nonsense, sweetened with all the rare inflections of her cultured voice. "If ever a man hit a happy scheme for communicating with his sweetheart," he assured himself, "and providing a tonic against the damnable trials of a Philippine campaign, I did. I certainly struck it hard."

Filled with a fresh incentive to work, he returned Bess' messages to their receptacles, left his tent, and strolled out through the camp to reconnoitre and lay out his plans for a sortie. Thoughtlessly happy, he strayed beyond the safety line. Five minutes later the crack, crack of two rifles resounded through camp.

* * * * *

Some hours later, Cloverly, on a stretcher, was carried into the Manila hospital, greatly exhausted, but conscious and hopeful.

"What's the verdict, Doctor?" he queried, as the attending surgeon finished his examination. "I want the truth. If I am a 'goner' there are matters to which I must attend. It will not make me die any quicker to know."

"You are not going to die, young fellow," the surgeon assured him. "But you have a nasty wound here, which will take time to heal. In my opinion 'invalided home' will be your verdict."

"Thanks for your frankness; as long as it is not a pass across the Styx, I'm satisfied. And, Doctor, can you send for my phonograph?"

"Your phonograph?"

"Yes. There's one in my tent. I want it brought here to talk my letters into."

"The devil you do. I'll see that you get it by the time you are able to use it. No, no, not now. Now you must go to sleep."



"You're not going to die, young fellow"

* * * * *

Elizabeth Janeway sat at her phonograph, tears in her eyes, smiles playing about the dainty mouth. A "dear bass voice" was assuring her: "I am growing stronger every day. My furlough papers arrived last week, and Tuesday I sail for San Francisco, *en route* to you. The coming days will be the longest of my life, only endurable because of the haven to which they will bear me. You may expect to see me about the time this reaches you, so prepare to have your hair mussed up—"

"Oh, I must go and tell mother that—"

"I'd much rather you would tell that secret to me," a deep voice intercepted from the doorway.

She turned and was clasped in Cloverly's arms.

The phonograph kept talking away at a 2:40 clip, but neither of them paid any attention to it. Cloverly was taking the kisses he had been waiting for so long.



*A
Lasting
Impression*

"THEIR MASTER'S VOICE."

Copyright, 1904, by W. R. Hearst.



Loud Enough for Dancing.

Victor's "His Master's Voice" trademark had been in widespread use for barely three years, but it was already familiar enough to be parodied in this cartoon from The New York Evening Journal for October 15, 1904. We see railroads dancing with coal, sugar with candy, etc. Found in an old scrapbook and furnished by John Heliker.

A Harp Retrospective

by Dennis E. Ferrera

Recording Career

The harp is virtually an unknown instrument to most record collectors. There is practically nothing available in print regarding historical recordings made by famous harp virtuosi of the past. This article, however, will examine two such great artists who are known for their recordings for the Victor Talking Machine Company: Francis J. Lapitino and Ada Sassoli.

The harp was a difficult instrument to record by the old acoustical process. Francis J. Lapitino made an extensive study of harp re-recording problems; needless to say, he was Victor's in-house harpist. He appears in hundreds of Victor recordings ranging from solos, duets, trios, quartets, symphony, and small ensembles, to accompaniment roles. He may be heard in accompanying Caruso, De Luca, Farrar, Martinelli, McCormack, Ponselle, and Powell to name but only a few artists.

In a private article, Lapitino mentions that the lower registers of the harp did not record well because the lower octaves caused too much extraneous vibrations for the early recording diaphragm. The high octaves were considered extremely metallic. It was necessary, therefore, that the harpist re-arrange the music and use the middle registers of the instrument which recorded best.

Francis J. Lapitino was born on June 5, 1879, New York. He started studying the harp at an early age with John Cheshire. As a young man, Lapitino played in several restaurants and theatres. In 1909, he auditioned before Cleofonte Campanini, music director of the Manhattan Opera House, New York, and became first harpist of the orchestra. It seems that the artist became good friends with Luisa Tetrazzini who was the prima coloratura soprano at the opera house during that time.

In the fall of 1909, Lapitino also auditioned for Carl Pohlig, then music director of the Philadelphia Orchestra. He became the first solo harpist with the orchestra and remained in that position throughout the 1912-1913 concert season under Leopold Stokowski.

After working part-time with the Victor Talking Machine Company, he was hired in a full-time capacity and remained with the Victor company until late 1930. After Lapitino's career in the recording studio had ended, he worked as a radio performer playing in numerous orchestras throughout the Great Depression under famous conductors such as Toscanini, Wallenstein, Barlow, Voorhees, and Kostelanetz. He continued to teach as well as compose and arrange music for the harp. Francis J. Lapitino died on November 30, 1949.

Lapitino's first experience before the recording horn was to accompany Enrico Caruso in the "Siciliana" from Cavalleria Rusticana on December 28, 1910, B-9745-1, Victor catalog number 87072 (no. 516 double-faced). The harpist appeared with the Victor Concert Orchestra, later the Victor Symphony Orchestra, as well as first harpist with the Victor Orchestra, who accompanied both classical and popular artists alike. Lapitino also formed two in-house chamber ensembles including the Neapolitan Trio and the Venetian Trio, sometimes labeled as the Venetian Quartet.

At least one composition by Lapitino was recorded acoustically by Victor. A September 1915 record supplement announces the Fedora Gavotte, as recorded by the Neapolitan Trio, Victor catalog number 17681.



Lapitino

The Lapitino Recordings

This discography will list only the harp solos recorded both acoustically and electrically by Francis J. Lapitino. It does not include any short solos Lapitino made on various multi-band educational records. All solos were recorded at Camden, New Jersey.

The discography lists matrix numbers and takes first, followed by title and Victor issue number, if any. The abbreviation "n.u." stands for a recording that was "not used."

A "B" is an acoustical 10" matrix, and a "BVE" is an electrical 10" matrix. (Lapitino did not record any 12" harp solos.) Certain words from the recording book ledgers will be abbreviated: H-hold; D-destroyed; M-master.

January 18, 1915

B-15606-1 M - Lucia: Prelude Vic. 17929
 B-15606-2,-3 D - " " n.u.
 B-15722-1,-2,-3 D - Irish Favorites No. 1 (including
 "Last Rose of Summer & "Come Back
 to Erin") n.u.
 B-15722-4 H - " " " n.u.
 B-15723-1,-2 D - Irish Favorites No. 2 (including
 "Believe Me," "Minstrel Boy," & "The
 Harp That Once Through Tara's Halls)
 n.u.

February 13, 1915

B-16023-1 H - Norma Fantasia (Bellini-arr. Lapitino) n.u.
 B-16023-2 D - " " n.u.

November 16, 1915

B-16023-3,-4 H - Norma Fantasie n.u.
 B-16023-5 M " " Vic. 17929

July 24, 1916

B-18146-1 D - Humoresque (Dvorak-arr. Lapitino) n.u.
 B-18146-2 M - " " Vic. 18119
 B-18147-1,-3,-4 D - Consolation (Song Without Words -
 Mendelssohn-arr. Lapitino) n.u.
 B-18147-2 M - " " " Vic. 18119

January 10, 1917

B-18974-1,-2,-3 D - Medley of Old Fashioned Hymns
 (including "Abide with Me," "Lead
 Kindly Light" & "Onward Christian
 Soldiers") n.u.
 B-18975-1,-2 D - Medley of Old Fashioned Hymns, Part
 2 (including "Rock of Ages" & "Near-
 er My God to Thee") n.u.

September 6, 1917

B-20645-1,-3,-4 D - Medley of Christmas Songs (includ-
 ing "While Shepherds Watched
 Their Flocks," "Silent Night" &
 "O Come All Ye Faithful") n.u.
 B-20645-2 M - " " " Vic. 18389

September 9, 1925

BVE-20645-6 M - Medley of Christmas Songs (as listed
 above) Vic. 19822

December 10, 1926

BVE-37071- M - Autumn (Thomas) Vic. 20426

January 29, 1930

BVE-59462- M - Blue Bells of Scotland (arr. Lapi-
 tino) Vic. 22403
 BVE-59466- M - Fireside Music Box Vic. 22403

April 11, 1930

BVE-59750- D - Minuet (Bochsa) n.u.
 BVE-59751- D - Je connais un berger discret (with
 Rose Lapitino, pianist) n.u.

* * * * *

Ada Sassoli

Ada Sassoli was born on September 25, 1887 in Bologna, Italy. She studied the harp at the Bologna Conservatory. She also studied in Paris with the famous A. Hasselmans, and she graduated from the Paris Conservatoire, winning the First Prize in Performance with

Carlos Salzedo, harpist, in 1901.

As an assisting artist, Mme. Sassoli was in great demand, and she toured England with famed Australian soprano, Nellie Melba. Sassoli also toured with American soprano, Geraldine Farrar.

Later, Sassoli became Professor of Harp at the Academia Musicale Chigiana, Siena, Italy. Ada Sassoli died on September 3, 1946 in Rome.

Recording Career

Mme. Sassoli appeared before the Victor Talking Machine Company's recording horn as early as March, 1907. Her first issued records were not as a soloist, but as accompanist to Nellie Melba. Sassoli's first solo harp recordings were issued as single-faced Purple Seal 10" (60000 series) and 12" (70000 series). Later, Victor issued her on the Blue Seal double-faced 10" (45000 series) and 12" (55000 series). The editor of the Victor catalog, who was rarely at a loss for descriptive copy, said the following regarding Ada Sassoli. This paragraph appeared throughout the Victor catalogs from 1911 until 1924:

"This most romantic and picturesque of musical instruments is often considered to be useful only in accompanying of songs, but should be pre-eminently a solo instrument.

"To make a faithful reproduction of the tones of the harp has long been the ambition of the best recorders in America and Europe, but their labors were in vain until the Victor, after years of experimenting, announced the result of these experiments in a series of beautiful reproductions by Miss Ada Sassoli, whose artistic playing is familiar to concert goers. Miss Sassoli's exquisite tone, her mastery of phrasing and amazing technique are perfectly recorded."



PHOTO MISHKIN

Sassoli

The Sassoli Recordings

The appearance of several sessions and several remakes in the Victor ledgers indicates the difficulty in making satisfactory recordings of the harp by the acoustic process.

In addition to the notes for the Lapitino discography, the reader should be aware that the prefix "C" indicates a 12" recording.

March 25, 1907

B-4330-1 - Menuett (Hasselmans) n.u.
B-4331-1 - La Source (Hasselmans) n.u.

March 27, 1907

C-4342-1 H - La Serenata (Tosti) - Accompanying
Nellie Melba n.u.
C-4342-2 M - " " " Vic. 88079; 6221

March 28, 1907

B-4330-2 - Menuett (Hasselmans) n.u.
B-4331-2 - La Source (Hasselmans) n.u.
B-4351-1 - Les Follets (Hasselmans) n.u.

March 29, 1907

C-4352-1 M - Si mes vers (Hahn) - Accompanying
Nellie Melba Vic. 88080

March 30, 1907

C-4359-1,-2 - Ave Maria (Bach-Gounod) - Accompanying
Nellie Melba n.u.

February 20, 1908

B-4330-3 - Menuett (Hasselmans) n.u.
B-4331-3,-4 - La Source (Hasselmans) n.u.

February 24, 1908

C-4330-1 - Menuett (Hasselmans) n.u.
B-4331-5 - La Source (Hasselmans) n.u.

March 7, 1908

C-4330-2 - Menuett (Hasselmans) n.u.
B-4331-6,-7 - La Source (Hasselmans) n.u.
B-4351-2 - Les Follets (Hasselmans) n.u.

November 7, 1910

B-4330-4,-5 - Menuett (Hasselmans) n.u.

November 9, 1910 - Camden

C-9607-1,-2,-3 D - First Movement of the Mozart
Flute and Harp Concerto with John Lem-
mone, flute n.u.
C-9607-4 H - " " " n.u.
C-9607-5 M - " " " Vic. 70029; 55110
C-9608-1 D - Impromptu Caprice, Op. 9 (G. Pierne) nu
B-4330-6 M - Menuett (Hasselmans) Vic. 60034; 45194
B-4352-3 - Les Follets (Hasselmans) n.u.

December 10, 1910 - Camden

B-4330-7 - Menuett (Hasselmans) n.u.
B-4351-4 - Les Follets (Hasselmans) n.u.
C-9614-1 H - Priere (Hasselmans) n.u.
C-9614-1 D - " " " n.u.
C-9614-3 M - " " " Vic. 70027
C-9615-1 H - The Fountain (Am Springbrunnen) (Zabel)
n.u.
C-9615-2 M - " " " Vic. 70031; 55101

March 15, 1912 - Camden

C-11734-1 D - Gitana Caprice, Op. 21 (Hasselmans) n.u.
B-11735-1 D - Romance (Rubinstein) n.u.
B-11736-1,-2 D - Chaconne (Durand) n.u.
B-11737-1 D - Gavotte in B Minor (from Second So-
nata - Bach/Saint-Saens) n.u.
B-11738-1 D - First Arabesque (Debussy) n.u.

October 2, 1912 - New York

B-11735-2 H - Romance (Rubinstein) n.u.
B-11735-3 D - " " " n.u.
B-11738-2 D - First Arabesque (Debussy) n.u.
B-11738-3 H - " " " n.u.
B-11734-2,-3 D - Gitana Caprice (Hasselmans) n.u.
B-11737-2,-3 D - Gavotte (Bach/Saint-Saens) n.u.
B-12453-1,-2 D - Song of the Volga Boatman (arr.
H. Cady) n.u.
C-12454-1,-2 D - Valse de Concert (Hasselmans) n.u.
C-12455-1,-2 D - a) Murmuring Zepthers (Jensen);
b) Marionette, Op. 31 (Tedeschi) n.u.

October 12, 1919 - New York

C-12454-3 M - Valse de Concert (Hasselmans)
Vic. 70088; 55102

April 30, 1915 - New York

B-11737-4 M - Gavotte (Bach/Saint-Saens) Vic. 45070
B-11735-4 M - Romance (Rubinstein) Vic. 45070
B-12453-3 D - Song of the Volga Boatman n.u.

December 14, 1920 - Camden

B-24729-1,-2 D - Gavotte (Rameau-trans. Pascal) n.u.
B-24730-1 M - Chanson de pecheur, Op. 24 (Zabel)
Vic. 45243
C-9702-2,-3 D - Impromptu Caprice (Pierne) n.u.
C-24731-1,-2 D - a) Il etait un berger; b) Le petit
Roi d'Yvetot (Deux chansons popu-
laires francaises - arr. Grand-
jany) n.u.
B-12453-4 D - Song of the Volga Boatman n.u.
B-24732-1 D - Campana a festa, Op. 12 (Sgambati) n.u.
B-11738-5 M - First Arabesque (Debussy) Vic. 45243
B-24733-1 D - Marguerite at the Spinning Wheel, Op.
26 (Zabel) n.u.

January 16, 1921 - New York

B-26034-1,-2,-3 D - La Serenata (Tosti) - Accompany-
ing Geraldine Farrar n.u.
B-26935-1,-2,-3 D - Si mes vers avaient des ailes
(Hahn) n.u.
B-26033-1,-2,-3,-4,-5 D - Sylvelin (Sinding, Op. 55,
No. 1) n.u.

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Phonograph Forum

SHIPPING THE TALKING MACHINE ("The Cratest Story Ever Told")

by George Paul

Of all the ephemera related to the talking machine, the lowly shipping crate is perhaps the least appreciated and most unloved. I admit to being rather fascinated with these homely boxes for a couple of reasons. The most obvious is the intended disposability of the crates. The fact that a particular crate has survived at all suggests an interesting story; but one which will in all likelihood remain a mystery.

These crates were the cocoons which sheltered talking machines on their way to destinations far from the factory. Every talking machine had its crate, yet how many still do? Is it not ironic that in some instances the crate has survived where its talking machine has not?

Some talking machine crates carry attractive advertising found on no other "format." Most collectors are familiar with the large Victrola and Edison Diamond Disc crates which have survived in surprising numbers. Less often seen are the smaller and earlier crates which will comprise the bulk of this brief pictorial overview.

Fig. 1: Edison cylinder phonograph crates of the 1906-1910 period. Like most Edison products, ornamentation is minimal.

Fig. 2: Shipping crate for a Victrola X with the earlier applied full-color lithograph. Later versions used red ink-stamped trademarks.



*Dealers,
too, share
the savings
of
ATLAS
CASES*

Radio-Music Merchant, June, 1931

Atlas Packing Cases prove economical to manufacturers of radios. And they save money for dealers. Instruments shipped in Atlas Cases are received in perfect condition. No refinishing, no touching-up is necessary. Not even dust can penetrate the smooth panels of an Atlas Case.

Atlas Cases are light in weight. So light that freight costs are decidedly reduced. The dealer saves the difference. Dealers can reship their radios in the original Atlas Cases. The expense of repacking for delivery is eliminated. Atlas Cases can be used again and again.

Leading manufacturers please their dealers by shipping in Atlas Cases.

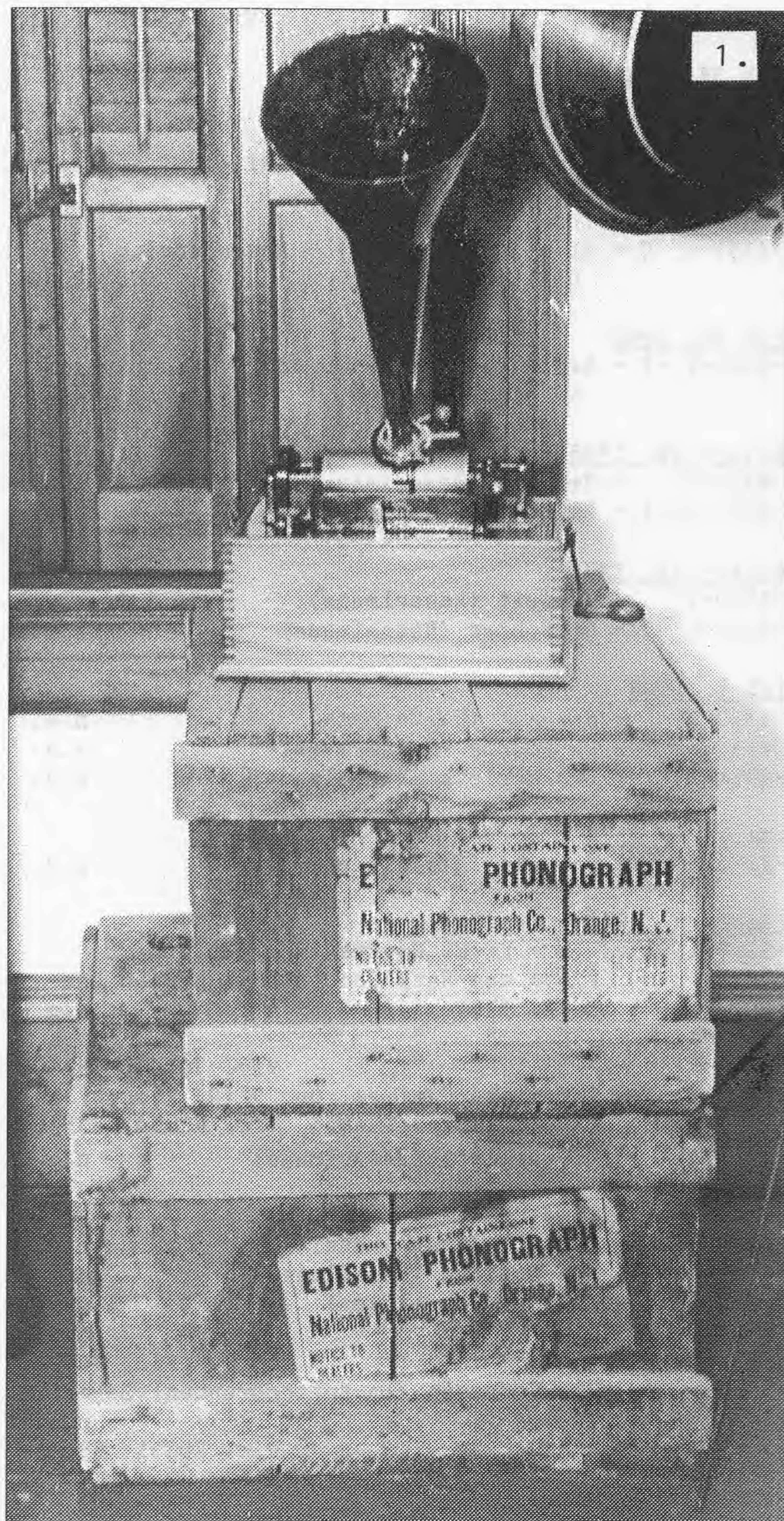


New York Office: 33 West 42nd Street Chicago Office: 649 McCormick Building
Factories: Richford, Vt.; Montgomery Center, Vt.; Morrisville, Vt.;
Greenville, Me.; Stockholm, Me.; Goldsboro, N. C.; Waterloo, Quebec
Branch Factories in Twelve Cities

Fig. 3: A rather extraordinary label on a Graphophone shipping crate. The label is printed with red and blue inks on white paper. Stamped below the label is: "THE LARGEST TALKING MACHINE HOUSE IN THE WORLD." On the back of the crate is stamped: "AK SMALL CAB." This was the first version of the AK Disc Graphophone.

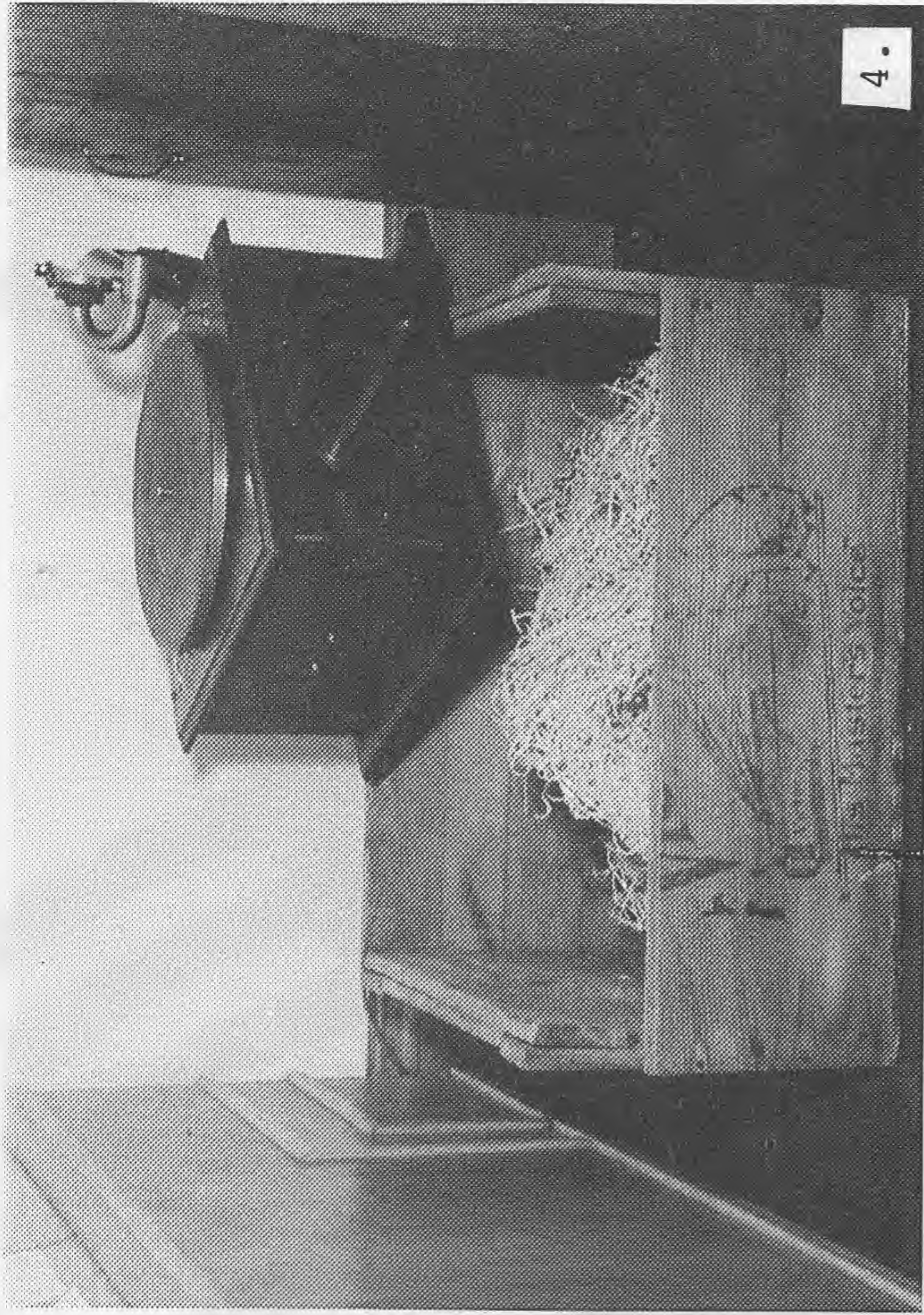
Fig. 4: A Victor crate with black-inked trademarks on 2 sides.

Fig. 5: Horn baskets for trumpet and morning glory style horns, carrying the addresses of the dealers who sold them, and the customers who bought them.





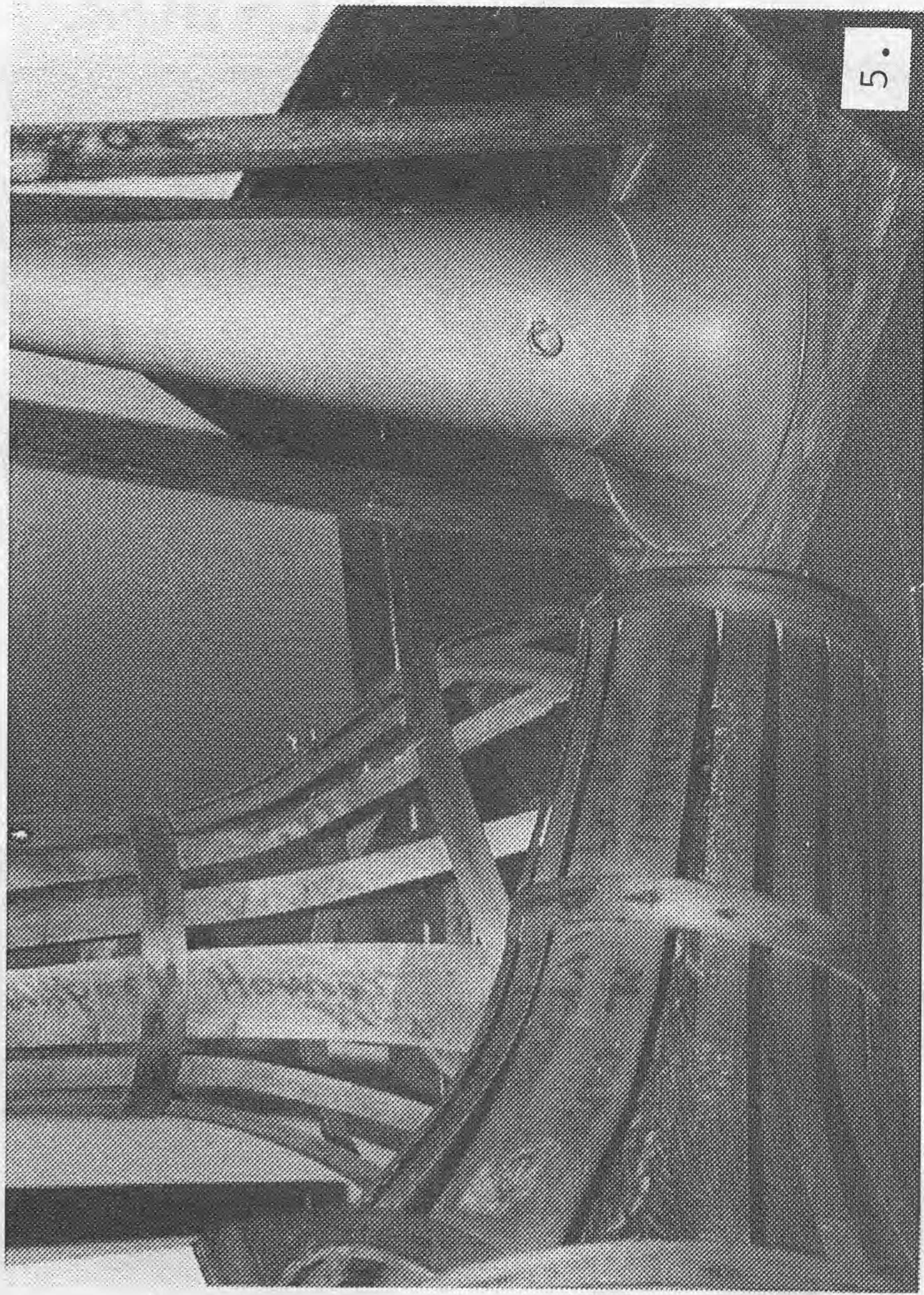
3.



4.



2.



5.

"THE PEANUT VENDOR" LEADS ALL CUBAN SONGS.

The Peanut Vendor

(El Manisero)

The Sensational Song Hit of DON AZPIAZUS Havana Casino Orchestra



A MUSICAL PORTRAIT OF A STREET MERCHANT AND HIS STEAMING HOT PEANUTS.

A NEW CUBAN MELODY—AS UNIQUE AND SENSATIONAL IN THE WORLD OF DANCE RHYTHM AS RAVEL'S "BOLERO" IS IN THE CONCERT FIELD.

Nuevos Ritmos
(New Rhythm)

Composed by
MOISES SIMONS

Revised Edition
BY

G. Paoli
Novelty Lyric
by
L. WOLFE GILBERT

Nuevos Ritmos
(New Rhythm)

Nuevos Ritmos
(New Rhythm)

Original Spanish &
English Text

English Text
BY

LOUIS RITTENBERG
AND SPECIAL
STAGE VERSION BY
MARION SUNSHINE

Nuevos Ritmos
(New Rhythm)

FREDERICK MANNING

VOCAL (Popular Edition) 4-4 Fox-Trot Tempo .50
VOCAL (Concert Arrangement) .50
MALE QUARTETTE .15

PIANO (Concert Paraphrase) .60
ORCHESTRATION .50
FULL BAND .60

MADE IN U.S.A.

EDWARD B. MARKS MUSIC CO.
225 W. 46 ST. NEW YORK

Curiosity corner

"Vending More Than Peanuts"

by Martin F. Bryan

What a great photo of Abe Lyman, posing with a giant version of his Brunswick record of "The Peanut Vendor"! The first thing one notices is that the title is larger than normal...but then, this is a publicity shot, and the title should stand out -- especially since it was used on the cover of the sheet music.

Another point, which may not show up in this reproduction, is the fine print in the upper left-hand corner of the label: From the Fox Movietone Production "Just Imagine." Now wait a minute! I don't remember that song in "Just Imagine"; do you? A closer look at the original illustration reveals the number 4924 in the wax. That number couples Lyman's "Never Swat a Fly" with "There's Something About an Old Fashioned Girl," and at least the first title was from "Just Imagine." So this is a mock-up...and wishful thinking at that!

What was the number of Lyman's "Peanut Vendor" recording for Brunswick? There was none. It was recorded by the Anglo-Persians, Louis Katzman, director, on Brunswick #4934. We can only speculate as to why the publisher would want to illustrate a non-existent recording of their song.

Cylinder Recording Revived!

Recording wax cylinders at Thomas A. Edison's laboratory in West Orange has become all the rage...or so it would seem by our reports from their recording expert, Peter N. Dilg.

First it was Wynton Marsalis late in 1993 (see GRAPHIC #89). This was followed by a session with guitarist Les Paul. But it is safe to say that the laboratory hasn't been used as much for acoustic recording in nearly seventy years as it has been this past year!

In April, 1996, Peter recorded the group "They Might Be Giants" using two horns. "Giants" features guitars, electronic key-board, drums, vocal, and added instruments on such titles as "Till My Head Falls Off" and "Exquisite Dead Guy." However, one cut on their recent CD (entitled "Factory Showroom," Elektra 61862-2) is an announced cylinder! High tech takes a break when cut #12 begins with: "'I Can Hear You,' by They Might Be Giants. Made at the Edison Laboratory." The liner notes boast: "Made without electricity on a [sic] 1898 Edison wax cylinder recording studio phonograph."

Peter was busy again this past summer recording Patsy Stoneman, daughter of the pioneer country recording artist, Ernest V. Stoneman.

In September, Peter recorded John Keegan, president of the Charles Edison Fund. This time, Peter did his work outdoors in front of the Laboratory buildings (see photo below).

Finally, this fall brings a recording session by "Porkchop," a New York City string band.

Can Madonna et al be far behind?

New Jersey Star Ledger, Sept. 17, 1996



Charles Edison Fund President John Keegan speaks into the megaphone to make a sound recording on an Edison wax cylinder phonograph. Watching him are, from left, West Orange Mayor Samuel Spina, recording expert Peter Dilg and U.S. Interior Secretary Bruce Babbitt.

Photo by Frank H. Conlon

MORE VICTOR ODDITIES

Our article about mislabeled Victor records in the last issue (see "Nobody's Perfect" - p. 24) prompted some readers to contribute additional examples -- including many with the same label on both sides. Jim Cartwright tells us that early copies of #85036, "Voce di primavera" by Marcella Sembrich are erroneously attributed to Richard Strauss, rather than Johann. His copy of a Mendelssohn Scherzo by Alfred Cortot (#1016-A) actually used the stamper of two unpublished Chopin Scherzos (mx. B27359-2, recorded Jan. 2, 1923):



Victor evidently had the most problems with #55048 by Victor Herbert's Orchestra. Some early copies of the "A" side were labeled "Lohengrin--Bridal March"; this was soon changed to "Lohengrin--Prelude to Act III," and finally to "Lohengrin--Wedding March," according to Jim. The fun continued into the 1930s, when this clearly acoustic recording was given a "VE" scroll label! ("B" side is shown below)



HERE & THERE

Compiled for the GRAPHIC
by Nellie de Marque Gibbs

Reader Ronald Putz wonders if anyone has done research of the histories of Sonora, Brooks, Klemm and Vitanola machines (all manufactured in Saginaw), and Delpheon (from his home town of Bay City). Please contact Ron-

ald if you can assist at: 201 Salzburg Ave., Bay City, MI 48706.

Another reader, Marc Grobman, asks if there is a knowledgeable person who could contribute an article on the Philadelphia Badge Co., maker of the hundreds of different 3-1/2" round record dusters. He's curious about the dating range of the dusters, and why after such apparent success they were no longer manufactured. As the ephemera of the hobby become more and more collectable, it would be great to add this topic to a growing bank of information. Please let us know if you are aware of any research in this field.

Ron Dethlefsen is currently working on a study which will result in recreating approximate production figures for Blue Amberol cylinders. To assist, he needs feedback from collectors who have access to duplicate titles with different mould numbers and/or different take numbers, as represented by the series of dots following the take number. Specifically, does anyone have a record with a lower mould number and a higher number of dots than the duplicate title? (For example, is there a mould #8 for a take 1 [one dot] and also a mould #5 for a take 2?)

In order to recreate production numbers, Ron needs to know if every take started over at mould #1 when a new one was introduced, or if mould numbers picked up with a new take where the previous one left off. Only those with access to duplicate titles can help provide the answer! Please contact Ron at: 3605 Christmas Tree Lane, Bakersfield CA 93306-1114.

Ron draws our attention to the illustration on page 15 of the last issue which depicts the steps taken between an original wax cylinder master to working moulds. He points out that he reversed the diagrams for the last two steps. The 100 T.P.I. Female Sub-Master should have the representation of the grooves on the outside, and the final Male Working Mould should have them on the inside.

CONTEST EXTENDED

As we neglected to post a closing date for our 1996 contest, we have decided in fairness to all to extend it. Here are the rules: Send us your original photograph (old or new) of an animal and a phonograph; it can be any animal(s) and any phonograph(s). The only restrictions are that the photo must not have been published elsewhere, and there is a limit of one photo per contestant. We will print all entries in a future issue, and all photos will be returned. Our readers will vote on the one they like best, and a prize will be awarded to the one with the highest votes.
DEADLINE FOR SUBMISSION IS JANUARY 20, 1997.
PLEASE PARTICIPATE!!!

QUICK FIX for EARLY AMBEROLAS

by Ron Dethlefson

Recently, I had the chance to read an instruction booklet for an Edison Amberola IB. I just glanced at the booklet at first because I thought it would contain the same text as found in the Opera instruction booklet. However, I found a significant difference. There was a reference to a special envelope which contained a leather gasket. The gasket was to be placed over the end of the reproducer throat where it protruded through its supporting bracket. The throat of the horn was then placed against the gasket and the horn tightening ring tightened. As the horn tightening ring was turned, the leather gasket was compressed to insure an air-tight connection between the reproducer throat and the horn throat, thus avoiding any loss of volume.

Alas, there was no illustration of the gasket in the booklet. Neither have I ever seen such a gasket in all my years of studying Edison Amberolas. But I assumed that I could probably use a faucet gasket in place of the original. To that end, I tried several, but they didn't fit. So then I tried an "O" ring that I found in a Delta faucet repair kit. It fitted perfectly over the reproducer throat, and the horn tightening ring could then be tightened to compress the "O" ring. After the horn tightening ring has been snugged down against the reproducer throat, the reproducer should not be removed without first loosening the horn tightening ring. Be sure to hold your hand underneath the connection; otherwise the "O" ring will roll down into the drip pan beneath the motor.

When I tested my Amberola IB with gasket installed, the improvement in volume was

clearly noticeable. I have always prided myself in acoustical restoration, and I thought that a thoroughly restored Diamond A reproducer with a new diamond stylus and a horn with a tight joint between its bell and throat were the only sonic corrections needed to return an Amberola IB to acoustical perfection. Wrong. That little gasket between the reproducer throat and horn throat made quite a difference. I recommend this little restoration job to you.

The same job can be performed on an Amberola IA and IIIB. Furthermore, owners of Opera machines should check the horn swivel to see if there is a tight fit with the horn socket, as a loose fit will cause an air leak and resultant volume loss.

Oro-Tone
QUALITY FIRST

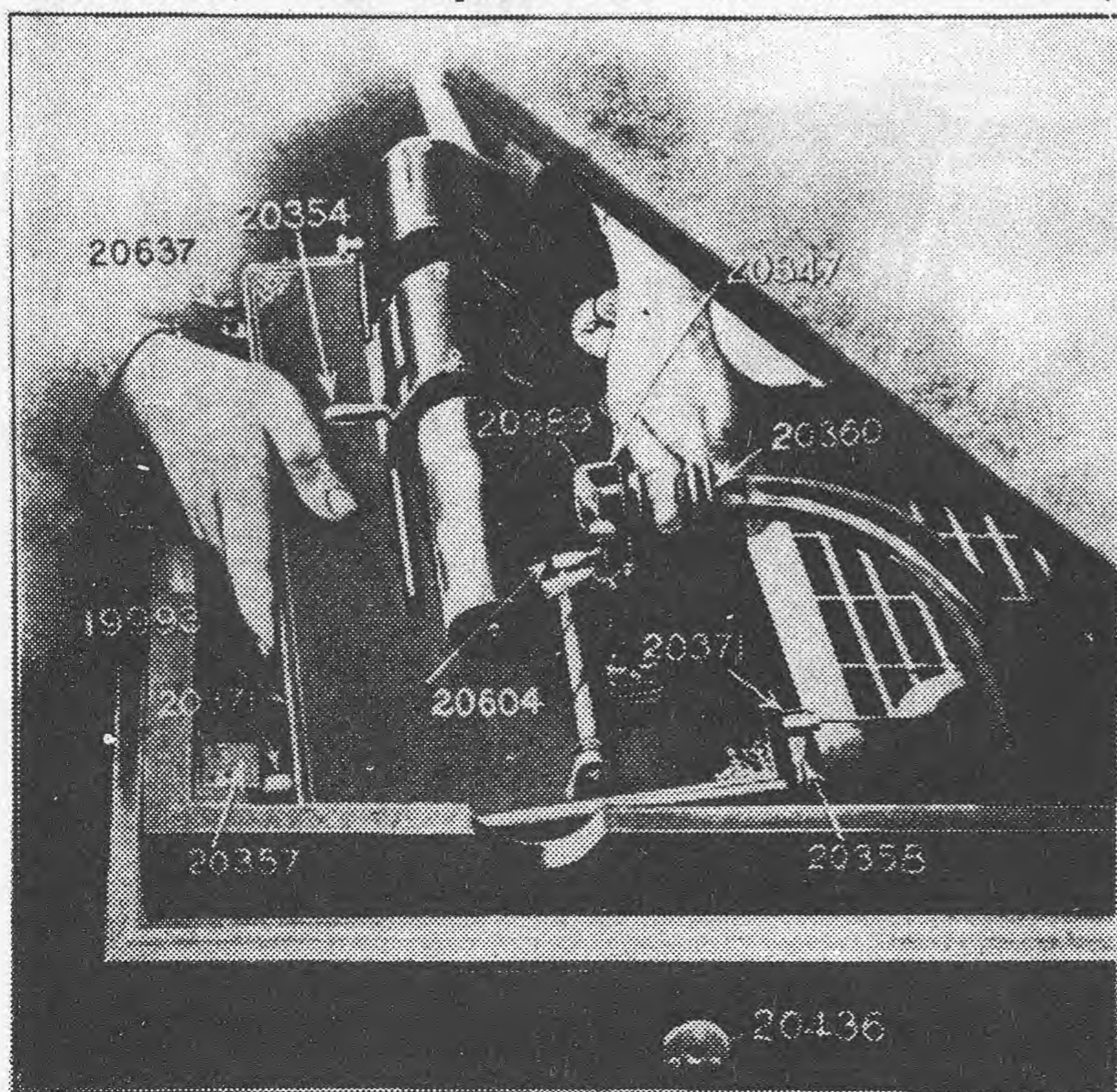
After-market devices for talking machines are almost as old as the industry itself, beginning with record carrying cases, Polyphone attachments, and the like in the 1890s.

With the advent of the "Ola Era," a host of after-market attachments, cabinets, lid lamps, novelty toys, motor winders, repeating devices, needle sharpeners, up-to-date sound boxes, and so forth, flooded the market. These were produced largely by independent manufacturers and frequently sold mail-order, in a very similar fashion to the hordes of after-market Model T Ford products of the day.

The Edison Diamond Disc Phonograph was no exception, and its unique feeding mechanism suggested something not as practical on other disc makes of the day: home recording. George Frow tells us that the Edison company developed a home recording unit, but it was awkward and impractical, and was never marketed. It was left to an independent manufacturer, then, to develop a practical home recording outfit for the Diamond Disc Phonograph.

On the next two pages we illustrate the instructions for the Oro-Tone attachment for use on the Edison. It comes courtesy of Peter Burgis of Australia, who found a complete unit. (This same unit is shown on page 271 of Frow's The Edison Disc Phonographs.) This multi-purpose unit not only recorded, it could play standard records (note that they recommend the Edison reproducer for Edison records), and it could convert the Edison horn to a primitive radio loudspeaker! Whether or not the Oro-Tone performed any of these functions well, we leave this to our readers to decide.

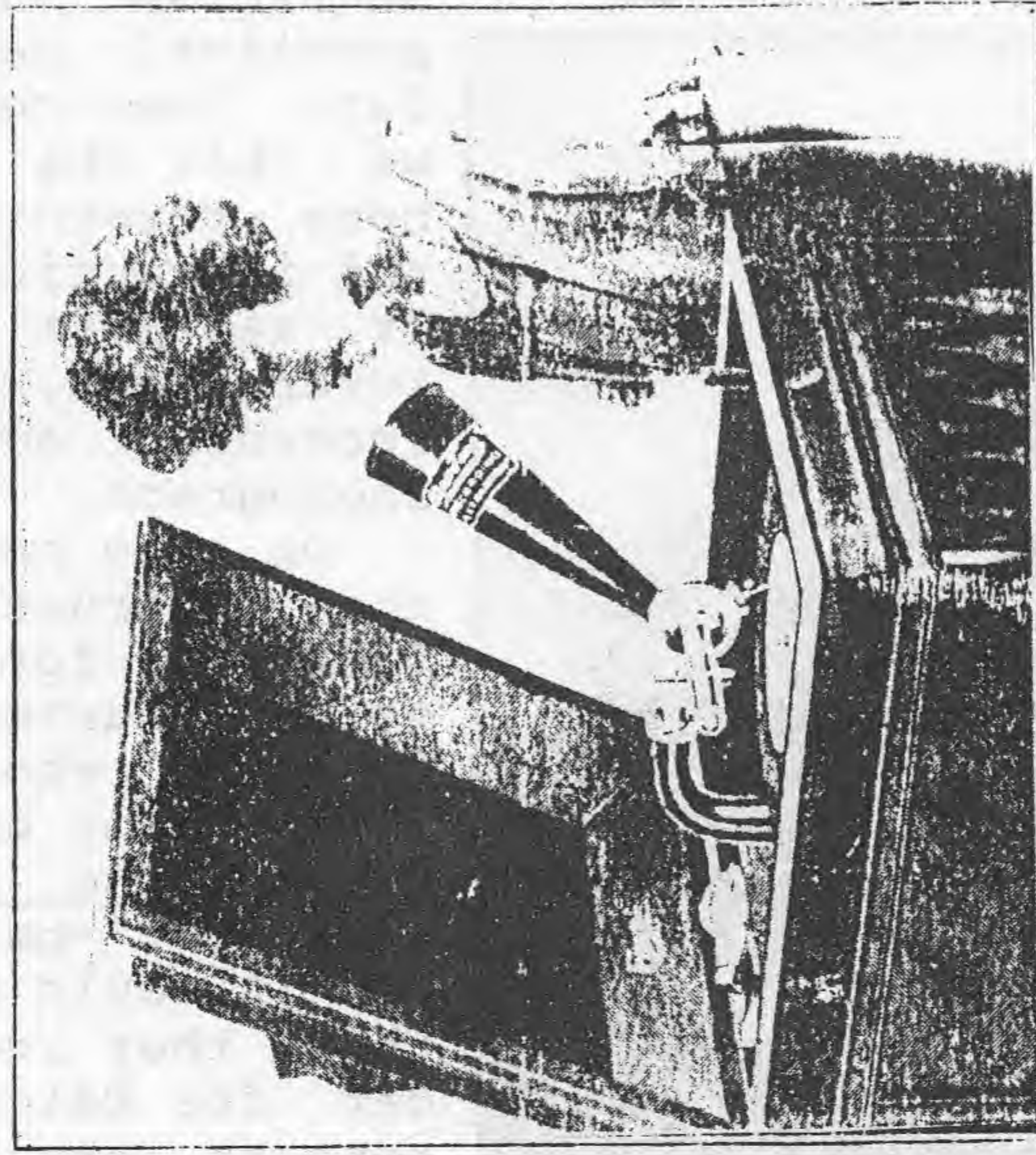
(see over)



No. 100

Combined Recording, Reproducing and Radio Attachment

Patent Applied For



Recording on the Edison with the Pathe
Aluminum Indestructible Record

You Can Play All Records on the Edison
with this No. 100 Attachment

You Can Make Your Own Records
with this Attachment

THIS ATTACHMENT WILL MAKE
YOUR EDISON A LOUD SPEAKER
FOR YOUR RADIO SET

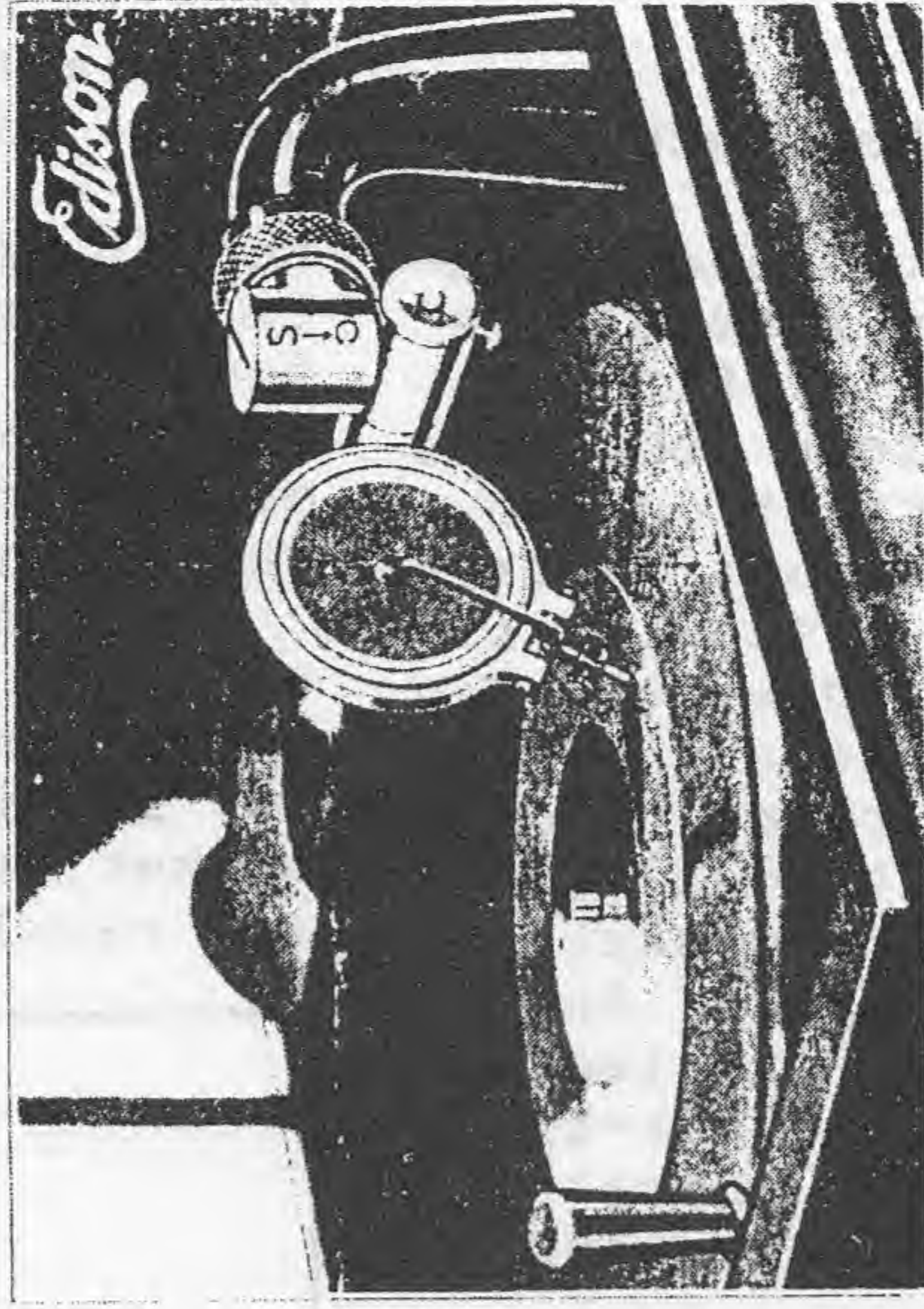
INSTRUCTIONS FOR RECORDING

Wind motor to full capacity. Engage attachment to the Edison, remove cap "C" and connect recording horn. Insert recording needle. Move attachment until the two arrow heads on attachment meet (V thus). Now tighten thumb screw "S"—not too tight. Put on Pathe aluminum recording record and throw the Edison in gear the same as when playing the Edison record. Start the recording needle about 1/8 inch from edge of record. Allow turntable to make two or three revolutions so as to attain regular speed before commencing to record.

SPEAK OR SING DIRECTLY INTO THE HORN keeping mouth about one-half inch from the opening. Do not touch horn while recording. **Speak clearly and distinctly.** The louder you speak or sing, the louder the record will be. If you speak or sing extra loud, keep your mouth one inch away from horn. *It is best to have your speech committed or written to avoid awkward pauses in the recording.*

FOR RECORDING GROUP SINGING, INSTRUMENTAL SELECTIONS, ETC.

Do not use recording horn but remove grill in Edison and sing or play directly into the tone chamber (as close as possible) being sure that cap C is not removed and that the arrow heads meet before tightening set screw S.



This illustration shows the No. 100 playing the Pathe aluminum record that has been recorded.

TO REPRODUCE THE RECORDED RECORD

Remove recording needle and horn. Put on cap "C", release set screw "S", so attachment swings freely, put on a short fibre needle, move attachments until the two arrow heads meet (V thus) and lower on the record, throw the Edison in gear.—Remember that the shorter the fibre needle, the louder the tone. If tone is not clear, the fibre needle no doubt has a fuzzy point.—Change needles. Do not use anything but a fibre needle. Steel needles will destroy the record. *By using fibre needles the records last indefinitely.*

CHILDREN'S VOICES CAN BE RECORDED WITH LITTLE PRACTICE

You can store away the girlish and boyish voices of happy childhood days for years to come. It will be a great pleasure to hear in later years, the childish voices you love to remember.

GREAT FUN AT PARTIES AND GATHERINGS

Have each one present record a few lines or make a group recording. When the record is filled, reproduce it. It is instructive, entertaining and amusing.

SEND A VOICE MESSAGE TO FATHER, MOTHER, BROTHER OR SISTER

Send to any member of your family. To friends or sweetheart. Pathe aluminum records are indestructible, can be mailed for two cents and *can be played on any make of phonograph*, providing the arm has a free sensitive swing. Remember to instruct the use of a fibre needle or the record will be destroyed.

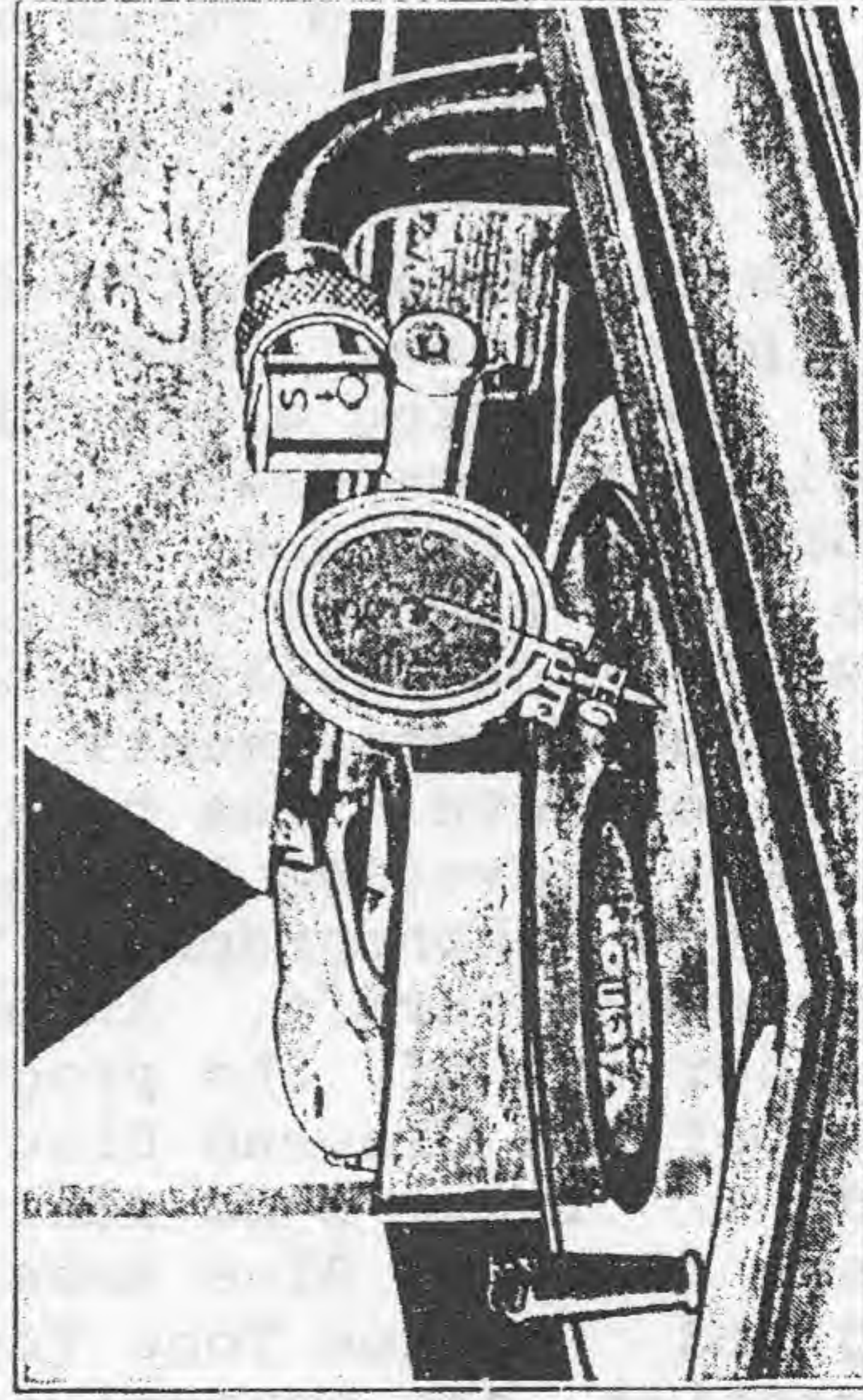
YOU CAN NOW HAVE YOUR WISH GRATIFIED

How many times have you wished you could send a voice message from your little girl or boy to a distant relative or friend. This is now possible with the Edison and this truly marvelous attachment and the beauty of it is that the record can be played on any make of phonograph that has a free sensitive swinging tone arm.

RESULTS GUARANTEED

Some voices record better than others. Do not expect the recording to be plainer than the spoken words. If the words are not spoken plainly, they will not reproduce plainly. The recording will be made just as you speak or sing into the horn. As a rule your second or third recording will be 100% better than the first.

If you do not secure good results, send a sample of your recording to THE ORO-TONE COMPANY, 1000-1010 George Street, Chicago, U. S. A., and we will tell you where the trouble is and how to overcome it.



PLAYS ALL RECORDS.

Here the No. 100 is shown playing Victor and other needle records.

A PERFECT ATTACHMENT FOR PLAYING ALL RECORDS

As an attachment for playing *all sizes of records* on the Edison, the No. 100 is the most perfect made. It requires no careful adjusting and will play 6 to 12 inch records perfectly with a rich glowing tone quality and the greatest volume yet produced.

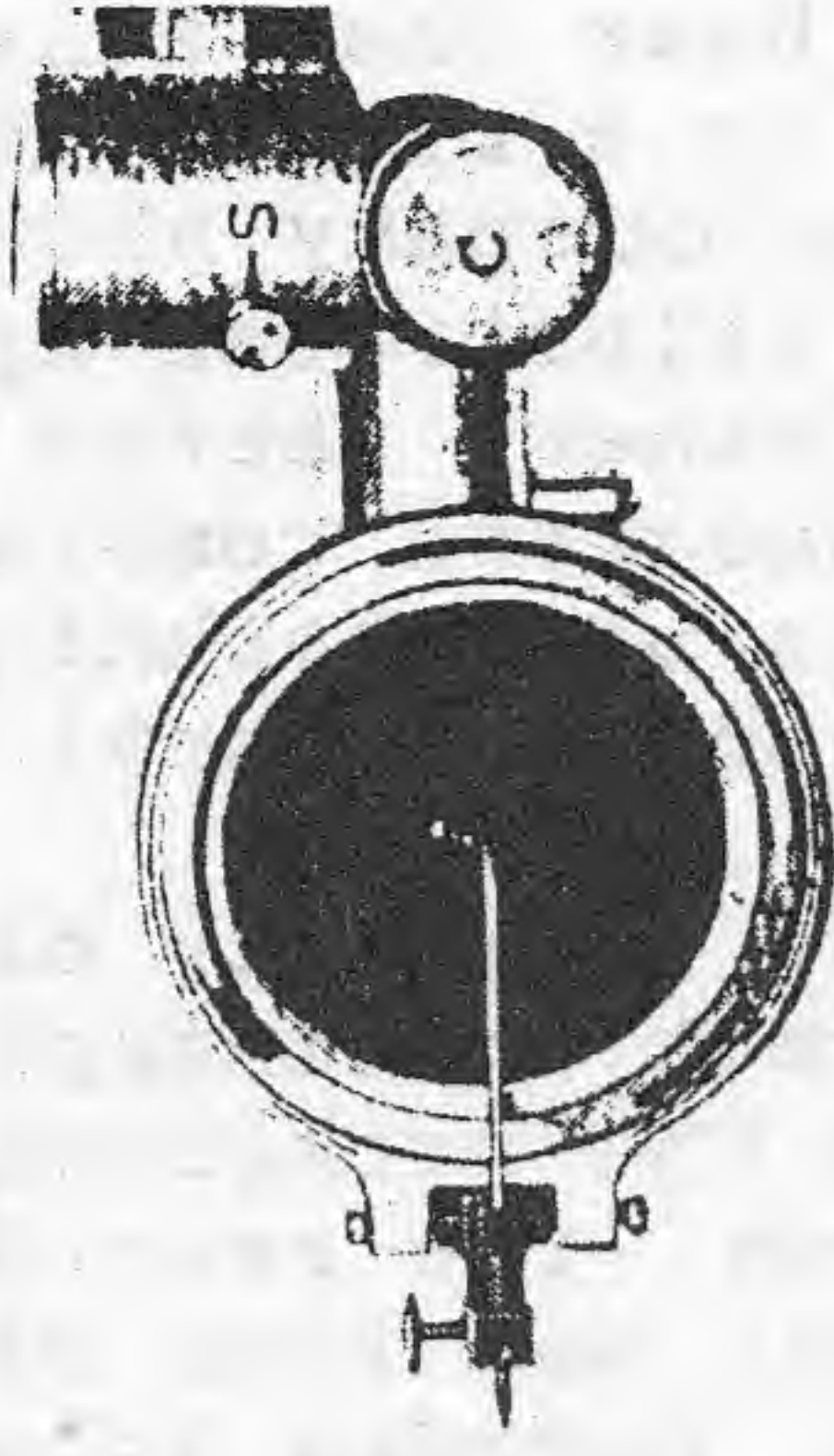
INSTRUCTIONS FOR PLAYING OTHER RECORDS

Attach the 100 as shown. Have reproducer in straight line as shown above. Be sure that set screw "S" is released so attachment has free swing or arc. Throw the Edison in gear—that's all.

EASY POSITION FOR CHANGING NEEDLES.

The Reproducer turns up in this convenient position for changing needles.

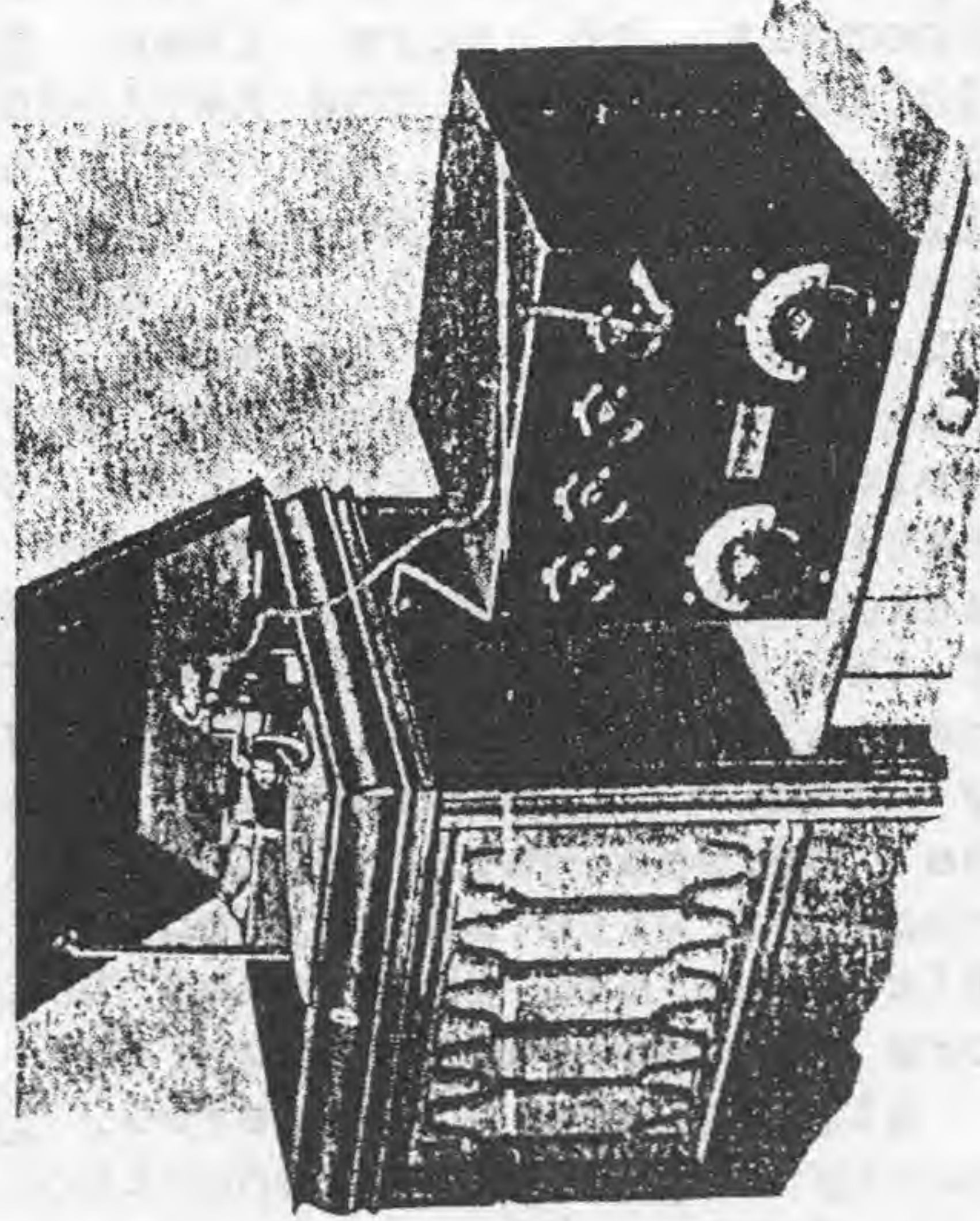
By trimming the fibre needles with a needle cutter, the same fibre needle may be used several times for playing the aluminum recorded record.



TO MAKE YOUR EDISON A RADIO LOUD SPEAKER

Remove cap C and attach the radio loud speaker phone as shown here. If your radio speaker phone does not have a hub connection you will then need our No. 50-V radio adapter. With this adapter you can attach any make, size or shape radio speaker phone.

No. 50-V adapters sell for \$1.00 each. Order from your dealer.



ALWAYS PLAY YOUR EDISON RECORDS WITH THE EDISON REPRODUCER

Yes the No. 100 can be turned to play Edison records but no attachment, tone arm or phonograph has ever been made that can equal the Edison Phonograph and the Edison record in unchallenged tone supremacy. Therefore you should always use your Edison reproducer when playing Edison records.

OUR GUARANTEE

We guarantee the No. 100 Oro-Tone against defects in material and workmanship for a period of one year from date of purchase.

FOR SALE BY

THE ORO-TONE COMPANY

1000-1010 George Street

Chicago, U. S. A.

IN REVIEW

(Reviews by the Graphic editor, unless identified otherwise.)

The Edison Effect: The Phonograph - produced by Nancy Wilkman, Jaffe Productions.

I recently had the opportunity to watch this program on the A&E channel, as a preview of the type of programming they planned to provide on the History Channel. Since "The Phonograph" is currently offered as part of a video collection, I felt a review was in order.

On the surface, the program, hosted by veteran newscaster Roger Mudd, is well done. Assisted by Edison experts Neil Baldwin, Paul Israel and Neil Maken, the viewer is given much information surrounding the development and early years of the phonograph. The role of Ezra Gilliland (so often glossed over in other phonograph histories) is made clear, and the effects of competing forces in the industry's infancy are brought out. Much of "Edison the man," versus "the myth," comes through in this one-hour production.

The narrated text is objective and unbiased, and many rare photographs, films and illustrations are used throughout. I caught only a few errors in the text, and these were relatively minor (mass produced wax records were never known as "Gold Cylinders," for example).

Still, I was left a bit disappointed with some aspects of the production. The first flaw, I felt, was in not giving a well balanced overview of Edison's phonograph in its 50+ year history. Granted, one hour doesn't give much time to do this, but too much time was unnecessarily wasted on talking about Edison's youth, his boyhood experiments, his training as a telegrapher, etc. The bulk of the main topic is spent covering the early years, while much of the phonograph of the Twentieth Century gets short shrift. Indeed, the majority Edison portion of the program after the introduction of the Diamond Disc is spent discussing radio! There's no mention of the early success of the Blue Amberol line, the pioneering and unique Tone Tests of the Teens and Twenties, the unusual long playing records introduced in 1926, the ill-fated needle-cut records of 1929, and so forth.

I was sometimes distracted by photographs and films which seemed to match the narration, but which didn't match chronologically. For example, we are told that Edison was busy producing motion pictures in the mid-1890s, while a clip from the 1903 "Great Train Robbery" is shown on the screen. A discussion of jazz and race records of the 1920s is accompanied by the label from a mid-1930s

Decca-produced Champion. We hear that Edison and his son Charles are having a bitter dispute over whether or not the company should go into the radio field -- illustrated by a photo of Charles and his father seated in front of an Edison radio-phonograph combination! This, however, seems to be a technique frequently employed (and often necessary) in documentaries.

The one major fault I was extremely disappointed with was the incorrect and inappropriate use of recordings in the background. When the narration was about the recorded repertoire of 1890, the music was from Blue Amberols of more than two decades later! (Included were the National Promenade Band's 1914 recording of "Ballin' the Jack," and Billy Murray singing "Where Did You Get that Girl?" from 1913.) Although this may seem like nitpicking to some, it's the same time span as if a documentary on the songs of World War II from the early 1940s played Beatles records from the mid-1960s in the background. Later, the depicted development of the Diamond Disc phonograph in 1912 is accompanied by the 1928 song "I Wanna Be Loved By You." Considering the vast resources of the Edison National Historic Site (which is credited with supplying original recordings), it's too bad that what they furnished wasn't more historically accurate!

All things considered, The Phonograph is a pretty good introduction to what Edison called his "favorite invention." It is very strong in some areas, while significantly weaker in others. It is available as part of the 3-volume boxed set The Edison Effect from Jaffe Productions. It can be ordered for \$49.95, plus shipping and handling, by calling 1-800-423-1212.

The Fred Waring Discography, by Peter T. Kiefer.

Most collectors realize that Fred Waring had two distinct musical genres during two distinct periods of recording. At first, his group was predominantly a dance band, using occasional vocal ensembles. The band recorded extensively and exclusively for Victor from 1923 through 1932. At this time, Waring gave up commercial recording, as he felt his records were competing unfairly with his live radio broadcasts. During his second period, from 1942 through 1974, Waring's Pennsylvanians are best remembered as a choral organization.

In his recent book, Peter Kiefer presents a comprehensive listing of all known Waring recordings. This includes commercial records, radio transcriptions, V-Discs, etc. The discography is arranged in several ways, including an extensive alphabetical listing by song title; by recording date; by album title; by arranger; and so forth. There are also several good photos from the archives of Fred Waring's America Collection at the Pennsylvania State University Libraries.

While the discography attempts to be all-inclusive, most Graphic readers will be in-

(cont. p. 20, bottom right)

VITAPHONE - An Overview

by Frank Andrews

Introduction: The little piece we ran in issue #93 about the 1900 Vitaphone talking machine and Vitaphone records supposedly made of paper sparked a great deal of interest. One reader wondered if they were related to the Vitaphone talking pictures of the latter 1920s. The name "Vitaphone" was used on several different occasions--undoubtedly each user thought the term was unique to his product! See issue #62 for George Paul's article about the Vitaphone system of 1912.

We thank Frank Andrews for his copious notes on the early use of "Vitaphone." -- Ed.

Here is my two pennyworth with reference to the brand name Vitaphone, as invited for in N.A.G. no. 93.

Generally known as the product of the American Talking Machine Co., Vitaphone was applied to both discs and machines, but the earliest reference I have to an American Talking Machine Co. is in the December 1896 issue of The Phonoscope, vol. 1 no. 2, in which there is an advertisement from a such named company, with Henry Spencer as the Manager. The business was at the corner of Broadway & 17th St., New York, and it dealt in musical and talking records. The class of records was not mentioned, but I assume they were all cylinders: "We handle High Class Original Records only." A list of artists and titles was printed, without numbers, for the benefit of dealers. The artists mentioned were Issler's Orchestra, Mr. Len Spencer, J. W. Myers, Gaskin, Band Selections by Sousa, Gilmore's Band, Voss's First Regimental Band, various solo instrumentals, and talking records -- three selections. If E. Berliner's Gramophone discs had been part of this A.T.M.Co's stocks, I would have thought they would have been mentioned. I have started with this company because it shows the use of names in the U.S. may have been common to different enterprises.

I do not know how long that American Talking Machine Co. kept in business, but I am almost certain it was not connected with the American Talking Machine Co. of 106 Wall Street, New York, which was advertising in The Phonoscope for April 1899, vol. 3 no. 4, with "Wanted - Dealers in Talking Machines to Write us for Prices - Gramophone and Zonophone dealers PREFERRED." I suggest this was the launching of the Vitaphone machines in eastern U.S.A.

The Vitaphone Machines were out by the time The Phonoscope dated August 1899, vol. 3 no. 8 was published, because the Consolidated Supply Company of 100 New Street, Newark, N.J. was selling them for 15 dollars, claiming it manufactured under basic patents owned by the American Graphophone Company. Vitaphone Records were furnished by number, from their catalogue, at \$6.00 per dozen. Agents were wanted who were to write for discount terms. There was no mention of the material from which the discs were made. Illustrations of machines showed one with a vertical winder and the other with a side winder. The horn support and the winding handles appear to be of a different pattern to those shown in the N.A.G.

The American Talking Machine Co., itself, had an advert in the September issue as manufacturer of the NEW VITAPHONE Disk Talking Machine @ \$15.00 complete and, along with it, advertising New Process Disk Records. "Write for Terms to Agents." The business was still at 106 Wall Street.

A Phonoscope article dated November 10th 1899 had "Pirates trying to break into the talking machine trade with an apparatus using hard flat Indestructible records," and hoped dealers would confine themselves to the Gramophone and National Gramophone Corporation.

The October edition had the Vitaphone discs described as "quadruplicates" of the Berliner discs. This was vol. 3 no. 10, and the American Talking Machine Co. took an advert offering \$1,000 Reward, stating "Whereas, certain irresponsible parties, or party, are verbally circulating false and malicious rumors that the American Talking Machine Company is being sued for infringement of patents, alleging that said patents are controlled by competitors of the American Talking Machine Company, which patents, to the best knowledge and belief of the American Talking Machine Company have never been sustained in court of record by said Competitors of the American Talking Machine Company. Whereas, it has come to the knowledge of the American Talking Machine Company that these parties, or party, who are unknown to them, are circulating these stories with the intent to deceive the talking machine trade by these false and malicious statements, which is clearly an actionable proceeding. Whereas, the American Talking Machine Co. feel that for the protection of their good name and reputation with the buying public that these false and malicious statements, which are against public decency and honorable business methods, should be traced down and the guilty party, or parties, prosecuted. Therefore, said American Talking Machine Company hereby offer a reward of One Thousand Dollars for the arrest and conviction of said party, or parties circulating false and malicious statements, and the Merchants' Association of America have taken the matter in hand and their legal department, at 220 Broadway, will promptly trace up any information sent to them, and the guilty party or parties will be prosecuted."

In fact, reported in this same October edition was that Charles Hall, the Manager of the National Gramophone Co. in Philadelphia, had been arrested on a complaint from a Mr. Krulan, the manager of Philadelphia's American Vitaphone branch. Another report had it that Joseph W. Jones, in charge of recording at the American Talking Machine Co., was to leave on January 27th 1900 for Europe with an order to secure some of the latest Music Hall novelties and to prepare a full list for the English market. He was also to go to Madrid and Paris for "records" (presumably to record or take impressions or bring back discs).

The November 1899, vol. 3 no. 11 issue of The Phonoscope reported that the National Gramophone Corporation (founded the previous month and selling Zonophone machines) had sent out letters to its "friends" calling attention to the Vitaphones, made by the American Talking Machine Co., but in what terms it was not mentioned. Another report said that "Vitaphone" had called in its agents as it could not keep up with orders. Further, it was reported that "Vitaphone" had already been notified by the Berliner Gramophone Co. that it was infringing its patents, Vitaphone countering that it was licensed by the American Graphophone Co., and it carried in its advert for the "New Vitaphone - 20th Century Disk Talking Machine" (although the new century was still 13 months away), at only 15 dollars including 12 assorted "New Process Red Disk Records." "Write for Discounts to Agents and Dealers" - "PATENT WARNING - Our goods are made under patents and protection of the American Graphophone Co. who have over two million dollars invested and are the largest manufacturers of Talking Machines, Records and Supplies in the World. This company owns all the basic patents pertaining to the Talking Machine Art, and have won every legal decision in suits against infringers, on final hearing. Suits are now pending against the Gramophone Co. and other manufacturers and dealers in Talking Machines of the disk type similar to ours, the United States Courts have already enjoined, on final hearing, other machines using the infringing features of the Gramophone. Dealers will be fully protected in handling our product, and it is the intention of the American Graphophone Co. to sue dealers, who are handling in-

fringing machines, at an early date."

The Berliner Gramophone Co. had already begun its patent suit against American Talking Machine Co.

According to the March 1900 Phonoscope, vol. 4 no. 3, The American Talking Machine Co. was looking for a new location for its laboratory, as it was found that the vibrations and noise of the 3rd Avenue elevated railroad, which passed its building on 3rd Ave. and Great Jones St., interfered with the record making process by the passing of the trains. The American Talking Machine Co. now had a new product of radical invention by G. Henry Jones of Philadelphia. It was a sound-box, light in weight which, allegedly, did not scrape, scratch or wear out disk records.

The December 1899 advert still had the "New Vitaphone" as the "20th Century Disk Talking Machine." It must be stressed that The Phonoscope was being issued months after its dateline.

Joseph W. Jones proposed sailing for Europe was brought forward, and he sailed on January 16th 1900 to set up the European Vitaphone Agency, in London, as the headquarters for continental Europe.

Mr. Krulan, who had been the manager in the Philadelphia branch, was reported as the Russian Agent for the American Talking Machine Co. in the February 1900 Phonoscope, and that he was to leave for Moscow in July.

The March 1900 Phonoscope, vol. 4 no. 3 reported the deal made in May 1900 by the Universal Talking Machine Co. and the National Gramophone Corporation (the Zonophone interests) with the American Graphophone Co. and the Columbia Phonograph Co. Gen'l, giving the Zonophone business an exclusive license to make disc machines and disc records. This must have meant that the American Talking Machine Co. had now lost its protection of the patents.

The Vitaphone, with its red disks, was still being advertised as late as the October 1900 issue of The Phonoscope, probably issued in December 1900. This would make sense of the Pacific agents Kohler & Chase's adverts for July thru' to September for the Vitaphone, as published in the last N.A.G., but the "pressed paper discs" (and note, no longer "disks") are, as you people say over there, "another ball game." The lost license from American Graphophone Co. would mean that any further cutting into wax-like substances to make a master record would in no way be circumvented by discs in pressed paper, covered with some proprietary mixture as a bonding and playing surface; thus it would be of no use to describe a solid stock record as a pressed paper disc in an attempt to avoid infringement litigation. I would hazard that the paper discs were made on the West Coast, although the machines were genuine Vitaphones of the American Talking Machine Co. But who knows?

In Europe we had two kinds of Vitaphone discs, etched centres in black hard stock material. One was "The European Vitaphone Co. Record Disk" and the other was "Vitaphone - Talking Machine Record - Process of Jos. W. Jones - Made in U.S.A." Now Jones had applied for a U.S. patent for a mechanical feed gramophone in 1896, and was already experimenting with wax as a medium for recording. In 1897 he entered upon an agreement with Albert T. Armstrong, giving him a license to manufacture mechanical feed gramophones and to supply him with discs made by a wax process and a pantographic method of copying disc records. Conn the instrument maker and an Emory Foster partnered Armstrong. Conn patented a tone-arm for machines called "Wonder." Jones feed patent was granted in 1898 but proved unsatisfactory when incorporated in machines, a small number having to be sold off by Armstrong. The business had become the Standard Talking Machine Co. [no relation to the later Chicago-based company of the same name]. Armstrong and Jones needed patent protection and appealed to American Graphophone Co., who were to manufacture their machines and pay a royalty to Jones, he to supply records. His disc patent had already been rejected twice.

Columbia failed to produce a suitable machine, and Armstrong turned to the International Stylophone Co. of New Haven, Conn. which produced the Vitaphone machines. An undated Vitaphone Talking Machine disc

catalogue with block numbering system, of which I have only a part, shows only two artist credits: "Columbia Band" and "Royal Vienna Band." Band and Orchestra numbers are in a 500 block, various blocks for instrumentals, a 200 block for vocals and some miscellaneous for miscellaneous. "Monthly supplements mailed upon application." This was a U.S.A. catalogue. It contained 115 different items. Someone has handwritten in a margin "She's a Sensible Girl - baritone (Steve Porter?) J.W. Myers."

Deutsche Grammophon A.G. of Berlin, on May 1st 1900, applied for "Vitaphon" as a registration trade mark in an attempt to thwart Johnson and his plans for Europe, which was registered on June 15th 1900. The Gramophone & Typewriter did not register Vitaphone for the same reason, yet they did Zonophone to keep out the American exports.

Armstrong comes on the scene again in 1902 as the American Vitaphone Co. at 165 West 23rd St., New York, and for the Christmas Holiday season, for one month, was willing to provide a \$40.00 disc machine to any who sent to his company (a "1 million dollar corporation") an old or broken Gramophone of the vertical winder variety, with \$12.00 and sent by express, prepaid. The old machine received were then made over into Concert Grand Machines with 10 inch turntables for further customers. After the month was up I don't know what the process was as to costs. Eldridge Johnson wrote to Wm. Barry Owen in London, enclosing an American Vitaphone Co. circular and remarking "...got-ten out by the irrepressible Armstrong," saying that, no doubt, Armstrong had old Gramophone lists whose models he was able to up-date, but should he attempt to make new machines he would be enjoined by the American Graphophone Company. Armstrong's company did produce an American Vitaphone disc, the same name as the company, with New York and London printed on the red and gold [paper] labels. Armstrong was the president of the company, which claimed to be the successors to the former National Gramophone Corporation (failed in September 1901) and the American Talking Machine Co.

Armstrong was later sued by Eldridge Johnson's Victor Talking Machine Co. over his dubbing of Victor Records. He was enjoined from doing so by an American court order in October 1904, but before the suit could come to a proper trial Armstrong died.

This is about all I know about Vitaphone machines, records, and the American Talking Machine Company.

(cont. from page 18)

terested principally in the 1923-1932 period. However, they will be greatly disappointed. Most unissued recordings are excluded, virtually no personnel is shown (except for known soloists), the author has reversed matrix and company catalogue numbers, and it is difficult to sort out a 1925 recording from a 1955 one. The format chosen includes a line for date of issue, but this line is blank for all Victors. (This information is readily available from several sources.) Brian Rust's The American Dance Band Discography covered this period infinitely more thoroughly over twenty years ago! Regrettably, his two-volume set is long out of print. Kiefer's discography has added composer credits, but otherwise is vastly inferior to Rust's.

For those interested in the entire spectrum of Waring's work, however, this book will be welcomed. It contains approximately 235 pages and is published by Greenwood Press, Box 5007, Westport, CT 06881; its retail price is \$65.00.

Steve Smolian furnishes the following article from the March 17, 1923 Radio Digest. He suggests it should appear under the heading "Why This Record was Made - If It Ever Was!"

NAVAL BAND MUSIC WINS RECORD PACT

Concert Broadcast from Station KHJ Results in Compositions Being "Canned"

LOS ANGELES, CALIF.—Through the advancement made possible by Radio, the music of the naval band of the battleship U.S.S. Oklahoma has been preserved for posterity. A short time ago this band was received at Radio station KHJ, the Los Angeles Times, in their studio to be monitored in preparation for the naval-Radio concert which was presented a few evenings later by the officers and enlisted men of the U.S.S. Oklahoma from Radio station KHJ. The harmonious result of this monitor test was so satisfactory that the band was put "on the air."

Among those who were listening in to the concert was Theophilus Fitz, president of the Golden Record Company of this city, who immediately completed arrangements with the band to make two records prior to the special naval-Radio concert through KHJ.

The records have proven a distinct success and arrangements have been made through the reproducing company to place these records free of charge on every American vessel in naval service. Permission has also been given to place a reproduction in colors of the battleship Oklahoma on the records.

RADIO, ANYONE?

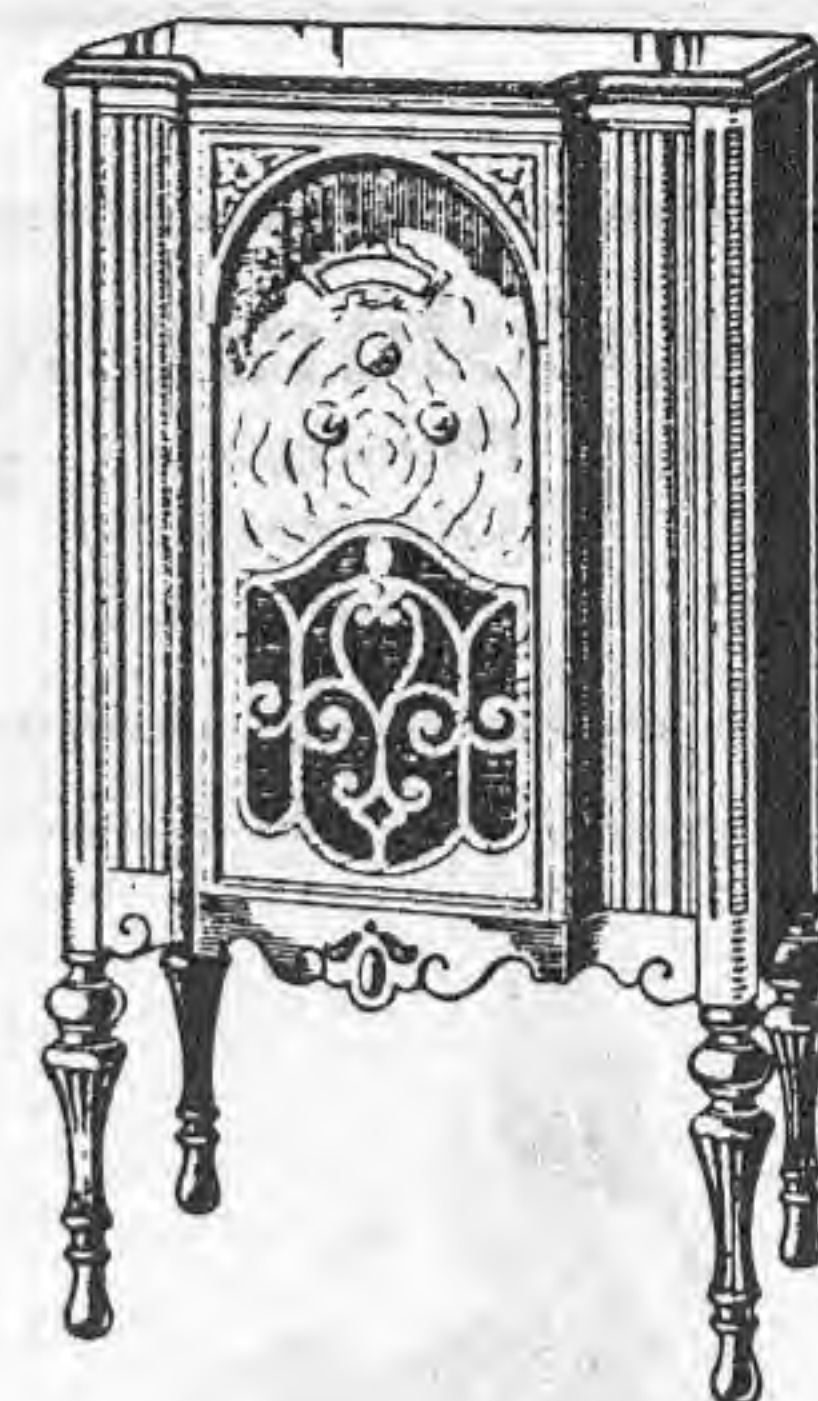
Phil Kolber suggests that we start a column devoted to radio programs around the country which feature old recordings. His own program, "Turn Back the Universe," is heard on WFMO, Medford, Mass. at 91.5 on the FM dial, currently from 6:00 to 8:00 on Thursday and Friday mornings. Phil features pioneer recording artists, predominantly of the acoustic era.

Rich Conaty has "The Big Broadcast" every Sunday evening at 8:00 on AM WQEW at 1560. Rich highlights music largely of the latter

1920s and early 1930s, and he can usually be heard all up and down the East Coast.

We are also aware of a program called "Thomas Edison's Attic," aired every other Tuesday from 7:00 to 8:00 PM on WFMU FM, East Orange, N.J., 91.1 on the dial, but we're not sure if its title reflects its content.

Readers!! Send in information of other broadcasts around North America to keep this column going! Please limit repertoire to the mid-1930s and before.



Obituaries

Bill Monroe, often called "The Father of Bluegrass," died on September 9 at the age of 84. It was reported that he recorded "in the early 30s," but we are not aware of anything before he and his brother Charlie--the Monroe Brothers--began recording for Bluebird in 1936.

Peg LaCentra, singer and actress, died on June 1 in Los Angeles, but her passing was not reported until September. Her first records were made in 1934 with the Victor Young Orchestra and Johnny Green's Orchestra, and later with Artie Shaw. Miss LaCentra appeared on radio and in films. She was also heard as the singing voices of Susan Hayward and Ida Lupino in the movies.

We were sorry to learn of the death of John Whitacre, who was editor of the Michigan Antique Phonograph Society's newsletter In the Groove. John was always willing to share information with fellow collectors, and he was able to maintain a consistent publishing schedule for twenty years!

Conductor Rafael Kubelik died in August at the age of 82. Record collectors may not be aware that he was the son of violinist Jan Kubelik, whose records were issued here by Victor as early as 1903. (Columbia also sold records by Kubelik on their series of Fonotipia discs.)

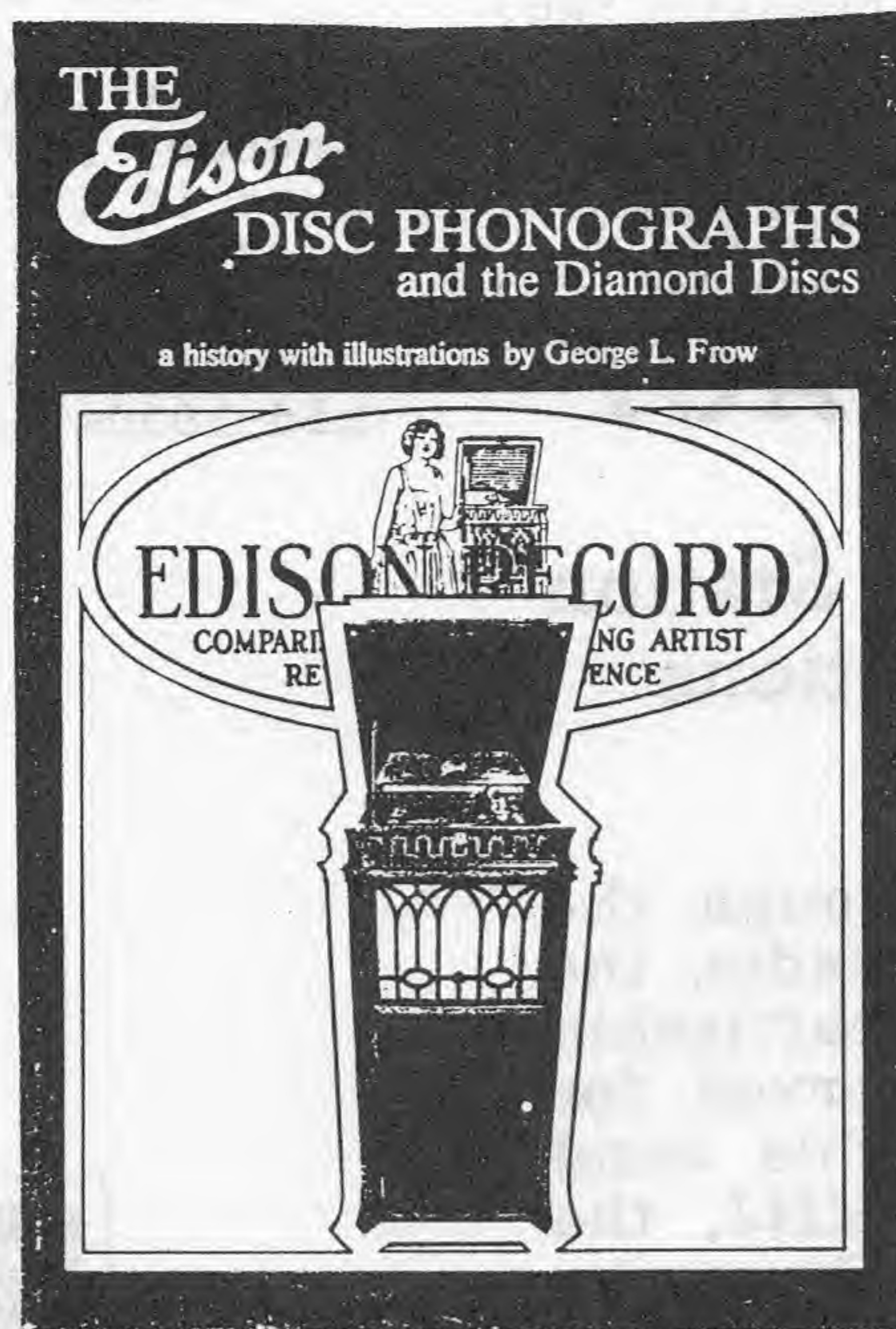
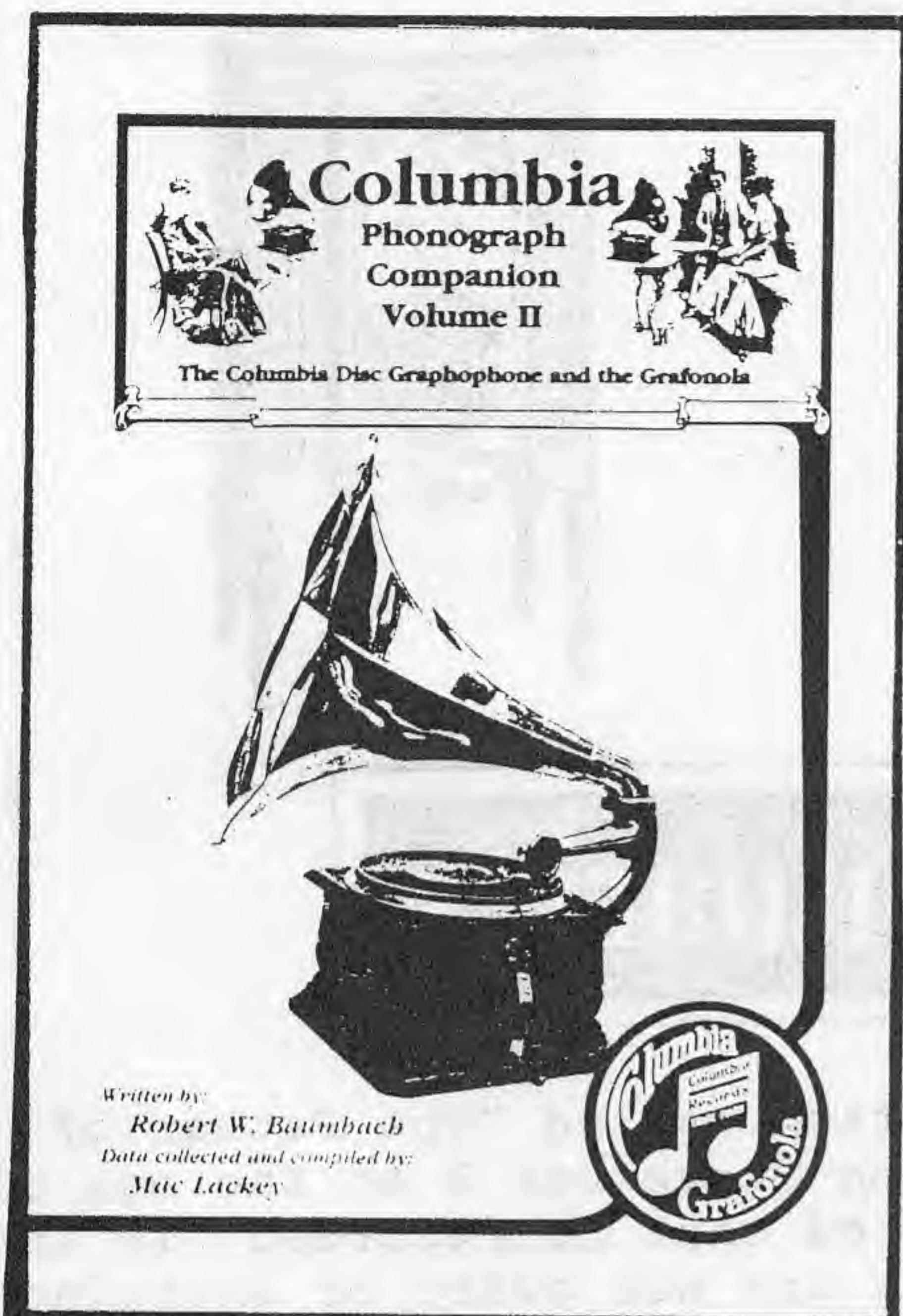
We previously neglected to report the passing of Morton Gould last winter at the age of 82. Although better known as a composer and orchestra conductor, Gould recorded two piano solos for Victor in 1932 at the age of nineteen. The pair, issued on Victor #24205, included "Satirical Dance," his own composition. The coupling was also issued in the elusive purple label Montgomery Ward series.

Thanks to Richard Gesner and Gavin McDonough for their help with the obituaries.

Three Great Books Now In Stock!

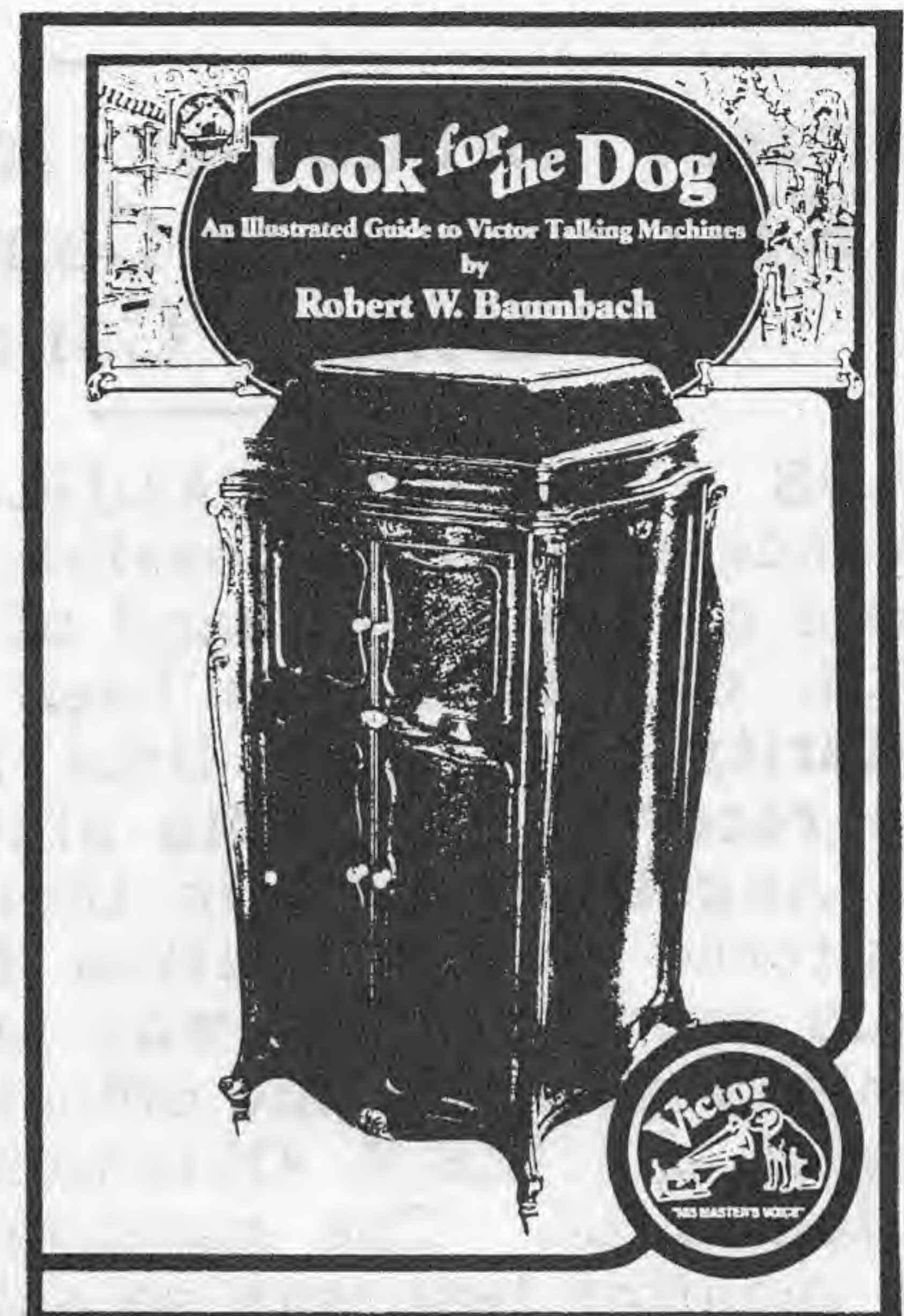
COLUMBIA PHONO. COMPANION (Vol. II)

The authoritative guide to disc Graphophones & Grafonolas with illustrations of each Columbia disc product 1899-1929. Company history, production dates, original prices, etc. 270 pages, hardbound. Pub. @ \$29.95. Our Price: \$26.95 + \$1.75 postage



The Edison Disc Phonographs & the Diamond Discs, by George Frow. History of every known machine (including art models), equipment, record production photos, etc. A wealth of information! 298 pages, hardbound. Pub. @ \$34.95. Our Price: \$31.95 plus \$1.75 postage

Look for the Dog - An Illustrated History to Victor Talking machines. Illustrations to every Victor product 1901-1929. Production dates & quantities; company history; service & repair instructions, etc. 335 pages, soft cover. Published at \$19.95. Our Price: \$17.95 + \$1.25 postage.



See our other books elsewhere in this issue. Vermont residents must add 5% state sales tax. Foreign orders please add an additional 60¢ per book for shipping. Remember that an order for three or more books will be shipped post free.

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(If changed, publisher must submit explanation of change with this statement)					

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16. This Statement of Ownership will be printed in the Jan. 1996 issue of this publication. <input type="checkbox"/> Check box if not required to publish.			
17. Signature and Title of Editor, Publisher, Business Manager, or Owner			
Martin F. Bryan (owner)		Date 9/30/96	
I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties).			

Instructions to Publishers

- Complete and file one copy of this form with your postmaster on or before October 1, annually. Keep a copy of the completed form for your records.
- Include in items 10 and 11, in cases where the stockholder or security holder is a trustee, the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who are stockholders who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check box. Use blank sheets if more space is required.
- Be sure to furnish all information called for in item 15, regarding circulation. Free circulation must be shown in items 15d, e, and f.
- If the publication had second-class authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or the first printed issue after October, if the publication is not published during October.
- In item 16, indicate date of the issue in which this Statement of Ownership will be printed.
- Item 17 must be signed.

wanted

DICK SPOTTSWOOD'S moved, along with family, possessions & all the 78s, from Albanian to West Indian, more of which will always be welcomed at: 10511 De Neane Rd. Silver Spring, MD 20903. Phone: 301-431-2955; e-mail: rspottsw@capaccess.org (101)

WANTED: Emerson crank-up phonographs and parts. Emerson 6", 7", & 12" records. Also any Emerson related items, such as literature, record dusters, etc. Thanks, Herb Rhyner, 123 Columbus Place, Roselle Park, NJ 07204. (98)

Wanted: Instruction manuals for any 8-track recording machines. Original or good copy. Chisl, 3109 Contego Lane, Palm Beach Gardens, FL 33418. (95)

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogues. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 14" sizes. Particularly need "Consolidated Talking Machine," pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. (96)

Wanted: Diamond "C" Reproducer for Edison Amberola model 75. Send price and description of condition to: R. Merritt, 706 West Skyline Pky., Duluth, MN 55806. Please also send your list of cylinders for sale. (95)

Wanted anything about: 1) Dolly Dawn and her Dawn Patrol; 2) Vernon Dalhart A.K.A. Jeff Calhoun, Toby Little, etc., etc. 3) Vaughn de Leath A.K.A. Gloria Geer, Gloria Vonderleath, etc. Records any format, photographs, sheet music, radio magazines, theatre playbills, posters and/or anything else. Melvin Alcorn, 3048 4th Ave., Sacramento, CA 95817. Phone (916) 457-8127. (96)

Wanted: Victrola Tungs Tone Needles (full tone) in red and gold tins. Alan Linderman, 18415 Lancashire Rd., Detroit, Michigan 48223. (313) 835-0457. (103)

WANTED - Talking Book Corp.: Small Emerson-produced records glued to cardboard figures and to children's books. I can't use loose records, but if you have any still attached to the figures or books please write. Also buying picture records. Thanks! Marc Grobman, 94 Paterson Rd., Fanwood, NJ 07023.



The Phonoscope - Faithful reprint of this rare January 1899 issue. 20 large-size pages packed with fascinating original information, ads & photos. \$4.25 (U.S.); \$4.65, foreign -- New Amberola Phono. Co.

wanted

RUTH ETTING!!! Anything pertaining to and picturing Ruth Etting that I do not have. Seeking musical short subjects ("talkies"), photographs, sheet music, radio magazines, theatre playbills, posters, stereoptican viewcards, etc., featuring Ruth. Russell Wilson, 14 Reynolds Drive, Wallingford, Connecticut 06492-3934. (96)

WANTED: Edison C-2 Radio-Phonograph combination: complete, mechanism only, motor board with turntable and arm, motor and turntable only, Peerless loudspeaker, chassis with original transformers, original transformers only. For flat-top Victor-Victrola VTLA: lid support (gold plated, has notches so lid can rest at several angles), crank, door knobs or doors with knobs, bullet brake. For Edison Amberola I-B: lid support, front grille, fret-work around horn behind motor plate. Also Edison Grand Opera cylinders; Edison cylinders by Victor Herbert's Orchestra; following Victor 78s by Victor Herbert's Orchestra: 70053 "Badi-nage" (take 4), 60086 "Al Fresco," 70070 "Dance of the Hours" (take 2), 60047 "Pas des Amphores," 70092 "Prima Donna," 60088 "Bobette: Sextette," 60074 "Cavalleria Rusticana" (take 4), 60088 "Babette: There Once Was an Owl," 45053 "Casse Noisette" (take 3/take 2), 60046 "Spring Song" (take 4), 60054 "Yesterthoughts," 55048 "Lohengrin" (take 3), 55039 "Sweet-hearts" (take 7), 45054 "Venetian Love Song" (take 6), 55041 "Tristan" (take 5), 45054 "Paderewski's Minuet" (take 5), 45052 "Melody in F" (take 13), 55040 "Handel's Largo" (take 7); Edison 12 in. long-playing diamond disc 30006; Edison diamond disc 82353 by pianist Moriz Rosenthal; Edison diamond discs in bulk at wholesale prices suitable for resale. Jim Cartwright, 1404 West 30th Street, Austin, Texas 78703. (95)

Wanted: Columbia Czech/Bohemian 78's = 51-F, 61-F, 70-F, 93-F, 97-F, 101-F, 120-F, 153-F, 164-F, 183-F, 220-F, 235-F, 262-F. Robert Kalina, 6920 Dent Ave., Webster, MN 55088. (95)

Wanted: Old hillbilly/country 78 R.P.M. records by Blue Sky Boys, Carter Family, Jimmie Rodgers. Trade only. Order my lists (this issue). H. Fink, Box 156, Johnson Creek, Wisc. 53038-0156. (95)

WANTED: Tube type amplifiers made by Brook, Langevin, and Western Electric for my collection. Western Electric tubes, speakers, and microphones also wanted. Frank Hagenbuch, 1440 Lafayette Pky., Williamsport, PA 17701. 717-326-0932. (95)

Wanted: 1) Lid for Home Phonograph. 2) Reel tape recorder in perfect condition. 3) Reel tape recorder with 8-track recording in perfect condition. 4) 8-track NOS recording tape. Chisl, 3109 Contego Lane, Palm Beach Gardens, FL 33418. (95)

WANTED: Coon-Sanders Orch., Vic. 19958 "Louise, You Tease" and 20461 "High Fever." Also want any original photos or other material on this band. Frank Hagenbuch, 1440 Lafayette Pky., Williamsport, PA 17701. 717-326-0932. (95)

WANTED: 300 cardboard pegs with tops (the type Tim Goon made) for a cylinder cabinet. All black funnel style horn for Trademark Berliner Motor and slip-on crank for Victor I. Phillip Drexler, 1175 E. Ripley Ave., St. Paul, MN 55109. (612) 771-8630. (95)

WANTED: Victor Victrolas, 2nd style V.T.L.A. & 1st style VV-XVI. Kenneth R. Washer, 27829 Western Golf Dr., Livonia, Michigan 48154. Ph. 313-427-8445 (97)

wanted

Wanted: TALKING BOOK CORP.: Small Emerson-produced records glued to cardboard figures and to children's books. I can't use loose records, but if you have any still attached to the figures or books please write. Also want 78 rpm picture records and Jump Blues, R&B, Blues or Rockabilly 45s on original US labels. Thanks! Marc Grobman, 94 Paterson Rd., Fanwood, NJ 07023 (96)

WANTED: For personal/family reasons -- recordings by the P & O Quartet (cassette dubs acceptable--just need to hear what they sounded like). Lisa Zahlmann, 1944 Strand, Missoula, MT 59801-5410. (98)

WANTED: Need top lid and record compartment doors for a VV 120; also need complete works, motor, motor board, horn, needle cups & crank for a VV-405. Also want the following records: Victor 6013 (Caruso), Pathé 22119 (Green Bros), Pathé 22323 (Orlando's Orch.), Victor 19626 (Mask & Wig Club) and Peacock 1584 (Bells of Joy). Jerry Donnell, Rt. 3 Box 1430, Harpers Ferry, WV 35425. (95)

WANTED - Recording reproducer for Edison Standard Phonograph, plus the blank wax cylinders. Jack Nelson, 911 Riverside Ave., Walhalla, No. Dak. 58282-0112 (98)

for sale

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118. (96)

FOR SALE: Victor V oak horn excellent, \$3200. Art Faner. (503) 3636-8193. (98)

RECORD price lists. Specify cylinders (2 and 4 minute) &/or 78s (includes early recording artists from 'teens and 20's, 40's-50's big band and vocalists, country, H-O-W paper records). LSASE to Steve Muller, 208 N. Gjertson, Stoughton, WI 53589. (96)

Your want lists of 78's, cylinders, and LP's are invited: Opera, Jazz, Big Band, Personality, Odd Labels, etc. No C/W, R/B or Rock. Leigh Martinet, 7 Chapel Court, Timonium, MD 21093. 410-561-9465. (95)

Six different British made NOS needle tins for sale \$6.25 ea. w/100 needles: Gallotone Gold, Columbia Gold, Troubadour Gold, Perfect, & Trek. W/200 needles: Troubadour Silver. Please add \$1.00 postage with each order in the continental U.S. Steven E. Medved, 12556 National Dr., Grafton, OH 44044. (97)

FOR SALE: 1000+ 78's, 45's, LP's, and Memorabilia. A majority of these are 78's, covering all musical styles, from 1900 to the mid-1950's. Easy to read catalogue. Send \$1.00 (Refundable on 1st purchase) to: Glen Zeller, 3817 South 6th St. West, Missoula, MT 59804-1927 (95)

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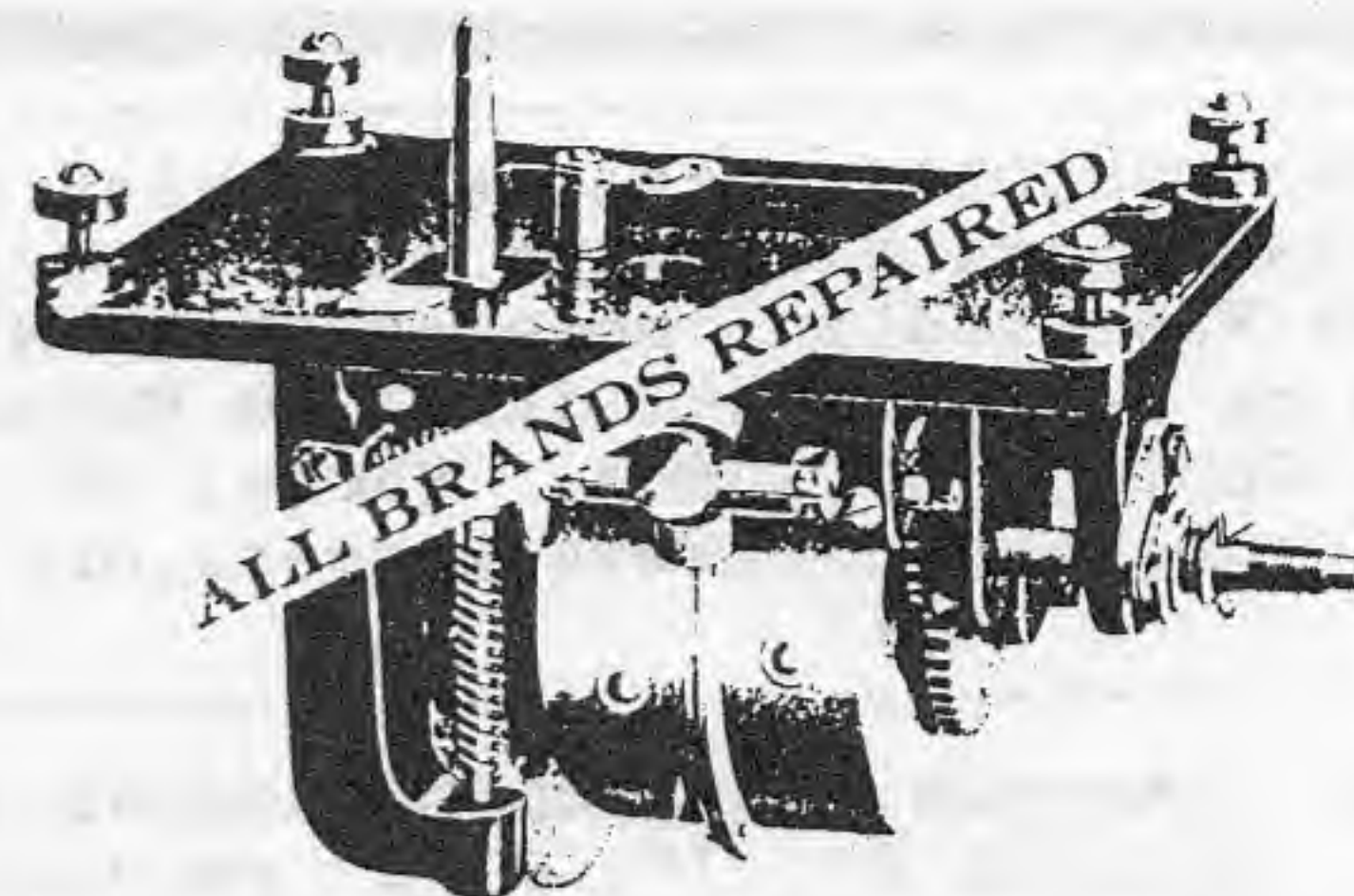
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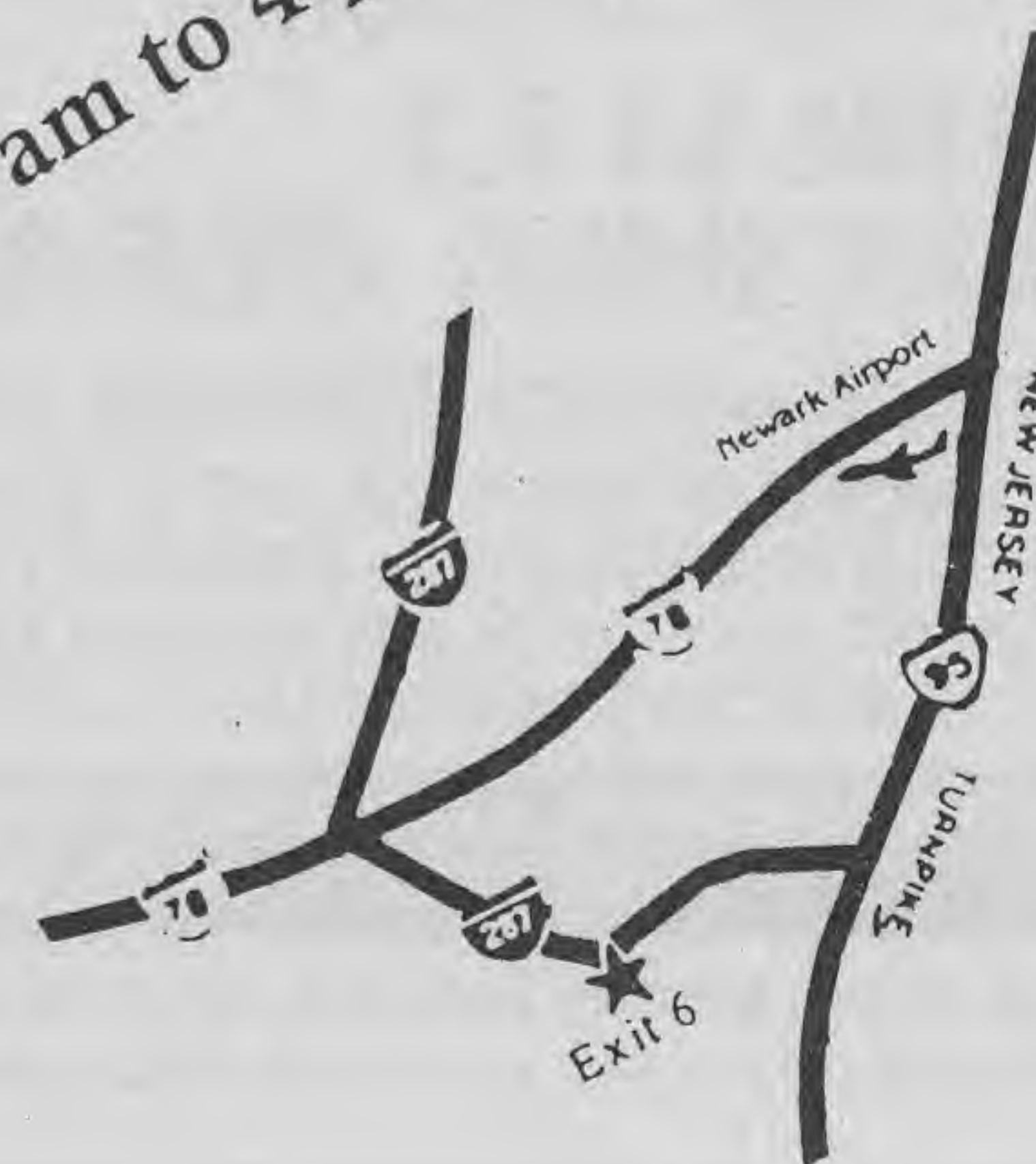
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